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Lord Macaulay

ESSAY ON ADDISON

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B. Add.

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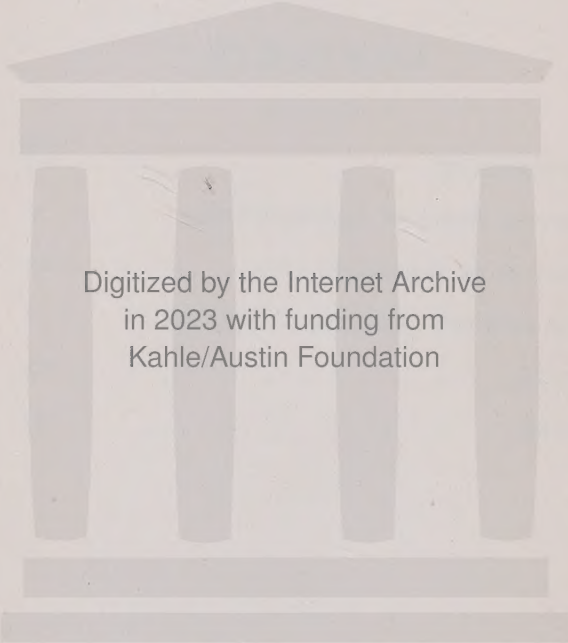
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INTRODUCTION.

Macaulay's reviews of books bear no resemblance to the newspaper reviews of the present day; they are original articles on subjects upon which some important work had recently appeared, and contain only a few references to the book whose title stands at their head; consequently the name "Essays", which they bear, is a correct description. These Essays were furnished to the *Edinburgh Review*, the first being on Milton, and contributed in August, 1825. In 1843 the *Life of Joseph Addison* appeared from the pen of Miss Lucy Aikin, who had already made a mark in literature by her previous works (see note on page 1, line 1), and Macaulay at once made use of the book as a heading for an article on the subject of Addison. There was much in the character of the Whig statesman of Queen Anne's reign to attract the Whig statesman of Queen Victoria's. Both were greater as writers than as speakers, and yet both could claim to be regarded as practical politicians; both, too, were thoroughly honest men. The student will find in this Essay only four references to Miss Aikin's work. The first reference consists in a few general remarks at the beginning (page 1), the second is an attempt to show that the authoress overrates Addison's knowledge of classics (page 7), the third is a casual reference, when Macaulay is telling the story of Addison, Steele, and the bailiff (page 49), and the last when he is discussing the expression "little Dicky" in the *Old Whig* (page 95). Consequently, it would be absurd to attempt to gauge the value of Miss Aikin's work from these pages, and it is more to the point to consider how far this Essay is a fair appreciation of the labours and writings of Addison himself. Judging the Essay thus as an original work, the reader feels that, high

as is Macaulay's estimate of Addison, still he has failed to do full justice to the benefits English life and literature received from this great writer. When Addison's services to literature are spoken of, it may be assumed that reference is made to the Essays, and the student of these will find such services to be of a fourfold nature—(a) a new and specially pleasing kind of humour was introduced into our literature, caustic enough to do its work of “killing by ridicule”, yet quite impersonal and always relieved by a fine breath of human sympathy: with this humour Addison slew many a social folly; (b) a proof was given that wit and humour were in no way dependent on an intermixture of profaneness and licentiousness; (c) these Essays by their kindly laughter at the introduction of party politics into all the questions of life, and by their exhibition of friendship existent between such creations as the Whig merchant, Sir Andrew Freeport, and the Tory squire, Sir Roger, helped greatly to assuage the bitterness of party feeling; and (d), as Mr. Courthope has so well pointed out, they benefited literature and life to an incalculable degree by their creation of a Public Opinion, and by the guidance they gave to their new creation into sensible and clean paths. Before Addison's day there was scarcely any question about which any unanimity of opinion existed. It is the glory of the Essays to have given to our varied judgments that enduring foundation which we designate Public Opinion, and to have so guided this Public Opinion in its early days, that in the main English judgment has sided with the right and condemned the wrong, has laughed at the untrue and unreal but sympathized with the earnest and genuine. Of two of these services Macaulay was fully conscious. He tells us that Addison never abused his “power of making men ridiculous”; “it would be difficult, if not impossible, to find in all the volumes which he has left us a single taunt which can be called ungenerous or unkind”. So, too, in another passage he writes: “There still lingered in the public mind a pernicious notion that there was some connection between

genius and profligacy, between the domestic virtues and the sullen formality of the Puritans. That error it is the glory of Addison to have dispelled." Of Addison's services, however, in creating healthy Public Opinion and in mitigating the animosity of party feeling, Macaulay shows no sufficient appreciation; nor does he, though recognizing what he did for morality, fully acknowledge the deep religious tone which runs through all Addison's writings. Closely allied to these four points, in which we are indebted to Addison, is the commencement among us of literary criticism. This style of writing, which in our time has become so important, took its rise in his essays on *Paradise Lost*. Macaulay's reference to the numbers of the *Spectator*, which deal with literary criticism, will be found on page 67.

If the student wishes to store in his mind a list of the qualities possessed by Addison, which fitted him so thoroughly for the writing of Essays, at once original in conception, light in treatment, and potent in moral influence, he cannot do better than pay careful attention to Macaulay's summary given on pages 54 and 55 of this edition, and endeavour to verify this enumeration by a thoughtful perusal of some of the *Spectator* Essays.

If we turn from the subject matter of the Essays to their style, we shall find much difficulty in exactly defining wherein the charm lies. Macaulay says: "The mere choice and arrangement of his words would have sufficed to make his essays classical, for never—not even by Dryden, not even by Temple—had the English language been written with such sweetness, grace, and facility". Every reader feels the charm—it seems impossible ever to suggest a more appropriate word than Addison uses, or ever to cast the sentence in a more musical or more natural form. While there is a sparing use of illustration, we always have a profusion of examples to illustrate the point under notice, so that we may view it under many aspects. Thus, in the vision of the women saving their treasures, we have no less than nine

examples brought forward ; when the subject does not admit of many examples, the same effect is produced by the minuteness of the detail, as in the dissection of a Beau's head and a Coquette's heart. Macaulay's own style is more artificial ; there is often an obvious balancing of the parts of the sentence, while the frequency of very short sentences tends to make it monotonous. The Essayist of the Victorian era is much the richer in gorgeous description and in historical parallels ; probably no passage in Addison could be found to vie in splendour of description with Macaulay's account of Westminster Hall when the great Indian statesman was arraigned before the Peers ; nor had Addison the stores of knowledge which enabled the great historian to draw parallels to so many of the striking scenes which he had to portray.

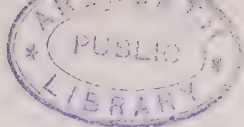
One great praise is due to both writers—no reader ever requires to read a sentence twice over to find out the writer's meaning.

LEADING DATES IN ADDISON'S LIFE.

Born,	May 1, 1672.
Went to Oxford,	1687.
Fellowship at Magdalen,	1699.
Pension of £300 granted him,	1699.
Went abroad,	1699.
Returned to England,	1703.
<i>Campaign</i> ,	1704.
<i>Remarks on several parts of Italy</i> ,	1704.
Under-Secretary of State,	1706.
<i>Rosamund</i> ,	1707.
Chief Secretary for Ireland,	1709.
Lost office,	1710.
<i>Tatler</i> ,	1709-11.
<i>Whig Examiner</i> ,	1710.
<i>Spectator</i> ,	March 1, 1711—December 6, 1712.
<i>Cato</i> ,	1713.
<i>Guardian</i> (53 of the 175 numbers were his),	1713.
<i>Spectator</i> , 8th vol.	1714.
Secretary to the Lords-justices,	1714.
Chief Secretary for Ireland,	1714.
Seat on the Board of Trade,	1715.
<i>Drummer</i> ,	1715.
<i>Freeholder</i> ,	1715.
Marriage,	1716.
Secretary of State,	1717.
Retired from office,	1718.
<i>The Old Whig</i> ,	1719.
Died,	June 17, 1719.
<i>Evidences of Christianity</i> ,	written 1717; printed 1721.

OUTLINE OF MACAULAY'S LIFE.

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, on October 25, 1800; in 1818 he went to Trinity College, Cambridge. It was by an Essay on Milton (1825) in the *Edinburgh Review* that he first became famous. In 1830 he entered parliament for Calne, and in 1832 was appointed a member of the Board of Control of India. After the Reform Bill he was elected M.P. for Leeds (1833), but went out to India in 1834 as member of the Supreme Council of India, and made his stay there memorable by his codification of the penal law: he remained there till 1838. On his return he was elected to parliament, in 1838, as member for Edinburgh; and the next year became Secretary at War in Lord Melbourne's ministry. From 1841 to 1846 he was out of office, but in the latter year became Paymaster-General in Lord John Russell's ministry. Having in the elections of July, 1847, lost his seat for Edinburgh, he turned his attention to history. His *History of England*, from James II. to the death of William III., appeared in volumes at intervals from 1848 to 1861 (the last volume after the author's death). Meanwhile, in 1852, the city of Edinburgh had, without any solicitation on his part, again elected him to parliament. In 1857 he was raised to the peerage, but did not long enjoy the dignity, for he died on December 28, 1859.



THE LIFE AND WRITINGS OF ADDISON

The Life of Joseph Addison. By LUCY AIKIN.
2 vols. 8vo, London, 1843.

1 SOME reviewers are of opinion that a lady who dares to publish a book renounces by that act the franchises appertaining to her sex, and can claim no exemption from the utmost rigour of critical procedure. From that opinion we dissent. We admit, indeed, that in a country which boasts of many female writers, eminently qualified by their talents and acquirements to influence the public mind, it would be of most pernicious consequence that inaccurate history or unsound philosophy
10 should be suffered to pass uncensured, merely because the offender chanced to be a lady. But we conceive that, on such occasions, a critic would do well to imitate the courteous Knight who found himself compelled by duty to keep the lists against Bradamante. He, we are told, defended successfully the cause of which he was the champion; but, before the fight began, exchanged Balisarda for a less deadly sword, of which he carefully blunted the point and edge.

Nor are the immunities of sex the only immunities
20 which Miss Aikin may rightfully plead. Several of her works, and especially the very pleasing Memoirs of the Reign of James the First, have fully entitled her to the privileges enjoyed by good writers. One of those privileges we hold to be this, that such writers,

when, either from the unlucky choice of a subject, or 1
from the indolence too often produced by success,
they happen to fail, shall not be subjected to the
severe discipline which it is sometimes necessary to
inflict upon dunces and impostors, but shall merely be
reminded by a gentle touch, like that with which the
Laputan flapper roused his dreaming lord, that it is
high time to wake.

Our readers will probably infer from what we have
said that Miss Aikin's book has disappointed us. The 10
truth is, that she is not well acquainted with her sub-
ject. No person who is not familiar with the political
and literary history of England during the reigns of
William the Third, of Anne, and of George the First,
can possibly write a good life of Addison. Now, we
mean no reproach to Miss Aikin, and many will think
that we pay her a compliment, when we say that her
studies have taken a different direction. She is better
acquainted with Shakspeare and Raleigh, than with 20
Congreve and Prior; and is far more at home among
the ruffs and peaked beards of Theobald's, than among
the Steenkirks and flowing periwigs which surrounded
Queen Anne's tea-table at Hampton. She seems to
have written about the Elizabethan age, because she
had read much about it; she seems, on the other hand,
to have read a little about the age of Addison, because
she had determined to write about it. The conse-
quence is that she has had to describe men and things
without having either a correct or a vivid idea of them,
and that she has often fallen into errors of a very 30
serious kind. The reputation which Miss Aikin has
justly earned stands so high, and the charm of Addi-
son's letters is so great, that a second edition of this
work may probably be required. If so, we hope that
every paragraph will be revised, and that every date

1 and fact about which there can be the smallest doubt
will be carefully verified.

To Addison himself we are bound by a sentiment as much like affection as any sentiment can be, which is inspired by one who has been sleeping a hundred and twenty years in Westminster Abbey. We trust, however, that this feeling will not betray us into that abject idolatry which we have often had occasion to reprehend in others, and which seldom fails to make
10 both the idolater and the idol ridiculous. A man of genius and virtue is but a man. All his powers cannot be equally developed; nor can we expect from him perfect self-knowledge. We need not, therefore, hesitate to admit that Addison has left us some compositions which do not rise above mediocrity, some heroic poems hardly equal to Parnell's, some criticism as superficial as Dr. Blair's, and a tragedy not very much better than Dr. Johnson's. It is praise enough to say of a writer that, in a high department of literature, in which many
20 eminent writers have distinguished themselves, he has had no equal; and this may with strict justice be said of Addison.

As a man, he may not have deserved the adoration which he received from those who, bewitched by his fascinating society, and indebted for all the comforts of life to his generous and delicate friendship, worshipped him nightly, in his favourite temple at Button's. But, after full inquiry and impartial reflection, we have long been convinced that he deserved as much love
30 and esteem as can be justly claimed by any of our infirm and erring race. Some blemishes may undoubtedly be detected in his character; but the more carefully it is examined, the more will it appear, to use the phrase of the old anatomists, sound in the noble parts, free from all taint of perfidy, of cowardice, of

cruelty, of ingratitude, of envy. Men may easily be 1
named, in whom some particular good disposition has
been more conspicuous than in Addison. But the just
harmony of qualities, the exact temper between the
stern and the humane virtues, the habitual observance
of every law, not only of moral rectitude, but of moral
grace and dignity, distinguish him from all men who
have been tried by equally strong temptations, and
about whose conduct we possess equally full informa-
tion. 10

His father was the Reverend Lancelot Addison, who,
though eclipsed by his more celebrated son, made
some figure in the world, and occupies with credit two
folio pages in the *Biographia Britannica*. Lancelot
was sent up, as a poor scholar, from Westmoreland to
Queen's College, Oxford, in the time of the Common-
wealth, made some progress in learning, became, like
most of his fellow-students, a violent Royalist, lam-
pooned the heads of the University, and was forced to
ask pardon on his bended knees. When he had left 20
college, he earned a humble subsistence by reading the
liturgy of the fallen Church to the families of those
sturdy squires whose manor houses were scattered over
the Wild of Sussex. After the Restoration, his loyalty
was rewarded with the post of chaplain to the garrison
of Dunkirk. When Dunkirk was sold to France he
lost his employment. But Tangier had been ceded
by Portugal to England as part of the marriage portion
of the Infanta Catharine; and to Tangier Lancelot
Addison was sent. A more miserable situation can 30
hardly be conceived. It was difficult to say whether
the unfortunate settlers were more tormented by the
heats or by the rains, by the soldiers within the wall or
by the Moors without it. One advantage the chaplain
had. He enjoyed an excellent opportunity of studying

1 the history and manners of Jews and Mahometans;
and of this opportunity he appears to have made
excellent use. On his return to England, after some
years of banishment, he published an interesting vol-
ume on the Polity and Religion of Barbary, and
another on the Hebrew Customs and the State of
Rabbinical Learning. He rose to eminence in his
profession, and became one of the royal chaplains, a
Doctor of Divinity, Archdeacon of Salisbury, and
10 Dean of Lichfield. It is said that he would have been
made a bishop after the Revolution, if he had not
given offence to the government by strenuously oppos-
ing, in the Convocation of 1689, the liberal policy of
William and Tillotson.

In 1672, not long after Dr. Addison's return from
Tangier, his son Joseph was born. Of Joseph's child-
hood we know little. He learned his rudiments at
schools in his father's neighbourhood, and was then
sent to the Charter House. The anecdotes which are
20 popularly related about his boyish tricks do not har-
monize very well with what we know of his riper years.
There remains a tradition that he was the ringleader in
a barring out, and another tradition that he ran away
from school and hid himself in a wood, where he fed on
berries and slept in a hollow tree, till after a long search
he was discovered and brought home. If these stories
be true, it would be curious to know by what moral dis-
cipline so mutinous and enterprising a lad was trans-
formed into the gentlest and most modest of men.

30 We have abundant proof that whatever Joseph's
pranks may have been, he pursued his studies vigor-
ously and successfully. At fifteen he was not only fit
for the university, but carried thither a classical taste
and a stock of learning which would have done honour
to a Master of Arts. He was entered at Queen's Col-

lege, Oxford; but he had not been many months there, when some of his Latin verses fell by accident into the hands of Dr. Lancaster, Dean of Magdalen College. The young scholar's diction and versification were already such as veteran professors might envy. Dr. Lancaster was desirous to serve a boy of such promise; nor was an opportunity long wanting. The Revolution had just taken place; and nowhere had it been hailed with more delight than at Magdalen College. That great and opulent corporation had been treated by James, and by his Chancellor, with an insolence and injustice which, even in such a Prince and in such a Minister, may justly excite amazement, and which had done more than even the prosecution of the Bishops to alienate the Church of England from the throne. A president, duly elected, had been violently expelled from his dwelling: a Papist had been set over the society by a royal mandate: the Fellows who, in conformity with their oaths, had refused to submit to this usurper, had been driven forth from their quiet cloisters and gardens, to die of want or to live on charity. But the day of redress and retribution speedily came. The intruders were ejected: the venerable House was again inhabited by its old inmates: learning flourished under the rule of the wise and virtuous Hough; and with learning was united a mild and liberal spirit too often wanting in the princely colleges of Oxford. In consequence of the troubles through which the society had passed, there had been no valid election of new members during the year 1688. In 1689, therefore, there was twice the ordinary number of vacancies; and thus Dr. Lancaster found it easy to procure for his young friend admittance to the advantages of a foundation then generally esteemed the wealthiest in Europe.

1 At Magdalen Addison resided during ten years. He was, at first, one of those scholars who are called Demies, but was subsequently elected a fellow. His college is still proud of his name: his portrait still hangs in the hall; and strangers are still told that his favourite walk was under the elms which fringe the meadows on the banks of the Cherwell. It is said, and is highly probable, that he was distinguished among his fellow-students by the delicacy of his feel-
10 ings, by the shyness of his manners, and by the assiduity with which he often prolonged his studies far into the night. It is certain that his reputation for ability and learning stood high. Many years later, the ancient Doctors of Magdalen continued to talk in their common room of his boyish compositions, and expressed their sorrow that no copy of exercises so remarkable had been preserved.

It is proper, however, to remark that Miss Aikin has committed the error, very pardonable in a lady, of
20 overrating Addison's classical attainments. In one department of learning, indeed, his proficiency was such as it is hardly possible to overrate. His knowledge of the Latin poets, from Lucretius and Catullus down to Claudian and Prudentius, was singularly exact and profound. He understood them thoroughly, entered into their spirit, and had the finest and most discriminating perception of all their peculiarities of style and melody; nay, he copied their manner with admirable skill, and surpassed, we think, all their British imitators
30 who had preceded him, Buchanan and Milton alone excepted. This is high praise; and beyond this we cannot with justice go. It is clear that Addison's serious attention during his residence at the university was almost entirely concentrated on Latin poetry, and that, if he did not wholly neglect other provinces of

ancient literature, he vouchsafed to them only a cursory glance. He does not appear to have attained more than an ordinary acquaintance with the political and moral writers of Rome; nor was his own Latin prose by any means equal to his Latin verse. His knowledge of Greek, though doubtless such as was, in his time, thought respectable at Oxford, was evidently less than that which many lads now carry away every year from Eton and Rugby. A minute examination of his works, if we had time to make such an examination, would fully bear out these remarks. We will briefly advert to a few of the facts on which our judgment is grounded. 1

Great praise is due to the Notes which Addison appended to his version of the second and third books of the *Metamorphoses*. Yet those notes, while they show him to have been, in his own domain, an accomplished scholar, show also how confined that domain was. They are rich in apposite references to Virgil, Statius, and Claudian; but they contain not a single illustration drawn from the Greek poets. Now, if, in the whole compass of Latin literature, there be a passage which stands in need of illustration drawn from the Greek poets, it is the story of Pentheus in the third book of the *Metamorphoses*. Ovid was indebted for that story to Euripides and Theocritus, both of whom he has sometimes followed minutely. But neither to Euripides nor to Theocritus does Addison make the faintest allusion; and we, therefore, believe that we do not wrong him by supposing that he had little or no knowledge of their works. 10 20 30

His travels in Italy, again, abound with classical quotations happily introduced; but scarcely one of those quotations is in prose. He draws more illustrations from Ausonius and Manilius than from Cicero.

1 Even his notions of the political and military affairs of the Romans seem to be derived from poets and poetasters. Spots made memorable by events which have changed the destinies of the world, and which have been worthily recorded by great historians, bring to his mind only scraps of some ancient versifier. In the gorge of the Apennines he naturally remembers the hardships which Hannibal's army endured, and proceeds to cite, not the authentic narrative of Polybius,
 10 not the picturesque narrative of Livy, but the languid hexameters of Silius Italicus. On the banks of the Rubicon he never thinks of Plutarch's lively description, or of the stern conciseness of the Commentaries, or of those letters to Atticus which so forcibly express the alternations of hope and fear in a sensitive mind at a great crisis. His only authority for the events of the civil war is Lucan.

All the best ancient works of art at Rome and Florence are Greek. Addison saw them, however;
 20 without recalling one single verse of Pindar, of Callimachus, or of the Attic dramatists; but they brought to his recollection innumerable passages of Horace, Juvenal, Statius, and Ovid.

The same may be said of the Treatise on Medals. In that pleasing work we find about three hundred passages extracted with great judgment from the Roman poets; but we do not recollect a single passage taken from any Roman orator or historian; and we are confident that not a line is quoted from any Greek writer.
 30 No person, who had derived all his information on the subject of medals from Addison, would suspect that the Greek coins were in historical interest equal, and in beauty of execution far superior to those of Rome.

If it were necessary to find any further proof that Addison's classical knowledge was confined within

narrow limits, that proof would be furnished by his 1
Essay on the Evidences of Christianity. The Roman
poets throw little or no light on the literary and his-
torical questions which he is under the necessity of
examining in that Essay. He is, therefore, left com-
pletely in the dark; and it is melancholy to see how
helplessly he gropes his way from blunder to blunder.
He assigns, as grounds for his religious belief, stories
as absurd as that of the Cock-Lane ghost, and for-
geries as rank as Ireland's Vortigern, puts faith in the 10
lie about the Thundering Legion, is convinced that
Tiberius moved the senate to admit Jesus among the
gods, and pronounces the letter of Agbarus King of
Edessa to be a record of great authority. Nor were
these errors the effects of superstition; for to supersti-
tion Addison was by no means prone. The truth is
that he was writing about what he did not understand.

Miss Aikin has discovered a letter, from which it
appears that, while Addison resided at Oxford, he was
one of several writers whom the booksellers engaged 20
to make an English version of Herodotus; and she
infers that he must have been a good Greek scholar.
We can allow very little weight to this argument, when
we consider that his fellow-labourers were to have been
Boyle and Blackmore. Boyle is remembered chiefly
as the nominal author of the worst book on Greek his-
tory and philology that ever was printed; and this book,
bad as it is, Boyle was unable to produce without help.
Of Blackmore's attainment in the ancient tongues, it
may be sufficient to say that, in his prose, he has con- 30
founded an aphorism with an apophthegm, and that
when, in his verse, he treats of classical subjects, his
habit is to regale his readers with four false quantities
to a page.

It is probable that the classical acquirements of

1 Addison were of as much service to him as if they had been more extensive. The world generally gives its admiration, not to the man who does what nobody else even attempts to do, but to the man who does best what multitudes do well. Bentley was so immeasurably superior to all the other scholars of his time that very few among them could discover his superiority. But the accomplishment in which Addison excelled his contemporaries was then, as it is now, highly valued
10 and assiduously cultivated at all English seats of learning. Every body who had been at a public school had written Latin verses; many had written such verses with tolerable success, and were quite able to appreciate, though by no means able to rival, the skill with which Addison imitated Virgil. His lines on the Barometer and the Bowling Green were applauded by hundreds, to whom the Dissertation on the Epistles of Phalaris was as unintelligible as the hieroglyphics on an obelisk.

20 Purity of style, and an easy flow of numbers, are common to all Addison's Latin poems. Our favourite piece is the Battle of the Cranes and Pygmies; for in that piece we discern a gleam of the fancy and humour which many years later enlivened thousands of breakfast tables. Swift boasted that he was never known to steal a hint; and he certainly owed as little to his predecessors as any modern writer. Yet we cannot help suspecting that he borrowed, perhaps unconsciously, one of the happiest touches in his Voyage to Lilliput
30 from Addison's verses. Let our readers judge.

"The Emperor", says Gulliver, "is taller by about the breadth of my nail than any of his court, which alone is enough to strike an awe into the beholders".

About thirty years before Gulliver's Travels appeared, Addison wrote these lines:

“Jamque acies inter medias sese arduus infert
 Pygmeadum ductor, qui, majestate verendus,
 Incessuque gravis, reliquos supereminet omnes
 Mole gigantea, mediamque exurgit in ulnam”.

1

The Latin poems of Addison were greatly and justly admired both at Oxford and Cambridge, before his name had ever been heard by the wits who thronged the coffee-houses round Drury-Lane theatre. In his twenty-second year, he ventured to appear before the public as a writer of English verse. He addressed some complimentary lines to Dryden, who, after many triumphs and many reverses, had at length reached a secure and lonely eminence among the literary men of that age. Dryden appears to have been much gratified by the young scholar's praise; and an interchange of civilities and good offices followed. Addison was probably introduced by Dryden to Congreve, and was certainly presented by Congreve to Charles Montague, who was then Chancellor of the Exchequer, and leader of the Whig party in the House of Commons.

10

20

At this time Addison seemed inclined to devote himself to poetry. He published a translation of part of the fourth Georgic, Lines to King William, and other performances of equal value, that is to say, of no value at all. But in those days, the public was in the habit of receiving with applause pieces which would now have little chance of obtaining the Newdigate prize or the Seatonian prize. And the reason is obvious. The heroic couplet was then the favourite measure. The art of arranging words in that measure, so that the lines may flow smoothly, that the accents may fall correctly, that the rhymes may strike the ear strongly, and that there may be a pause at the end of every distich, is an art as mechanical as that of mending a kettle or shoeing a horse, and may be learned

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1 by any human being who has sense enough to learn any thing. But, like other mechanical arts, it was gradually improved by means of many experiments and many failures. It was reserved for Pope to discover the trick, to make himself complete master of it, and to teach it to every body else. From the time when his Pastorals appeared, heroic versification became matter of rule and compass; and, before long, all artists were on a level. Hundreds of dunces who
 10 never blundered on one happy thought or expression were able to write reams of couplets which, as far as euphony was concerned, could not be distinguished from those of Pope himself, and which very clever writers of the reign of Charles the Second, Rochester, for example, or Marvel, or Oldham, would have contemplated with admiring despair.

Ben Jonson was a great man, Hoole a very small man. But Hoole, coming after Pope, had learned how to manufacture decasyllable verses, and poured
 20 them forth by thousands and tens of thousands, all as well turned, as smooth, and as like each other as the blocks which have passed through Mr. Brunel's mill in the dockyard at Portsmouth. Ben's heroic couplets resemble blocks rudely hewn out by an unpractised hand, with a blunt hatchet. Take as a specimen his translation of a celebrated passage in the *Æneid*:

“This child our parent earth, stirr'd up with spite
 Of all the gods, brought forth, and, as some write,
 She was last sister of that giant race
 30 That sought to scale Jove's court, right swift of pace,
 And swifter far of wing, a monster vast
 And dreadful. Look, how many plumes are placed
 On her huge corpse, so many waking eyes
 Stick underneath, and, which may stranger rise
 In the report, as many tongues she wears”.

Compare with these jagged misshapen distichs the

neat fabric which Hoole's machine produces in unlimited abundance. We take the first lines on which we open in his version of Tasso. They are neither better nor worse than the rest: 1

“O thou, whoe'er thou art, whose steps are led,
By choice or fate, these lonely shores to tread,
No greater wonders east or west can boast
Than yon small island on the pleasing coast.
If e'er thy sight would blissful scenes explore,
The current pass, and seek the further shore”.

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Ever since the time of Pope there has been a glut of lines of this sort; and we are now as little disposed to admire a man for being able to write them, as for being able to write his name. But in the days of William the Third such versification was rare; and a rhymer who had any skill in it passed for a great poet, just as in the dark ages a person who could write his name passed for a great clerk. Accordingly, Duke, Stepney, Granville, Walsh, and others whose only title to fame was that they said in tolerable metre what might have been as well said in prose, or what was not worth saying at all, were honoured with marks of distinction which ought to be reserved for genius. With these Addison must have ranked, if he had not earned true and lasting glory by performances which very little resembled his juvenile poems. 20

Dryden was now busied with Virgil, and obtained from Addison a critical preface to the *Georgics*. In return for this service, and for other services of the same kind, the veteran poet, in the postscript to the translation of the *Æneid*, complimented his young friend with great liberality, and indeed with more liberality than sincerity. He affected to be afraid that his own performance would not sustain a comparison with the version of the fourth *Georgic*, by “the most 30

1 ingenious Mr. Addison of Oxford". "After his bees", added Dryden, "my latter swarm is scarcely worth the hiving".

The time had now arrived when it was necessary for Addison to choose a calling. Every thing seemed to point his course towards the clerical profession. His habits were regular, his opinions orthodox. His college had large ecclesiastical preferment in its gift, and boasts that it has given at least one bishop to almost
10 every see in England. Dr. Lancelot Addison held an honourable place in the Church, and had set his heart on seeing his son a clergyman. It is clear, from some expressions in the young man's rhymes, that his intention was to take orders. But Charles Montague interfered. Montague had first brought himself into notice by verses well timed and not contemptibly written, but never, we think, rising above mediocrity. Fortunately for himself and for his country, he early quitted poetry, in which he could never have attained a rank as high
20 as that of Dorset or Rochester, and turned his mind to official and parliamentary business. It is written that the ingenious person who undertook to instruct Rasselas, prince of Abyssinia, in the art of flying, ascended an eminence, waved his wings, sprang into the air, and instantly dropped into the lake. But it is added that the wings, which were unable to support him through the sky, bore him up effectually as soon as he was in the water. This is no bad type of the fate of Charles Montague, and of men like him. When
30 he attempted to soar into the regions of poetical invention, he altogether failed; but, as soon as he had descended from his ethereal elevation into a lower and grosser element, his talents instantly raised him above the mass. He became a distinguished financier, debater, courtier, and party leader. He still retained

his fondness for the pursuits of his early days; but he 1
showed that fondness not by wearying the public with
his own feeble performances, but by discovering and
encouraging literary excellence in others. A crowd of
wits and poets, who would easily have vanquished him
as a competitor, revered him as a judge and a patron.
In his plans for the encouragement of learning, he was
cordially supported by the ablest and most virtuous of
his colleagues, the Lord Chancellor Somers. Though
both these great statesmen had a sincere love of letters, 10
it was not solely from a love of letters that they were
desirous to enlist youths of high intellectual qualifi-
cations in the public service. The Revolution had
altered the whole system of government. Before that
event the press had been controlled by censors, and
the Parliament had sat only two months in eight years.
Now the press was free, and had begun to exercise
unprecedented influence on the public mind. Parlia-
ment met annually and sat long. The chief power in
the state had passed to the House of Commons. At 20
such a conjuncture, it was natural that literary and
oratorical talents should rise in value. There was
danger that a Government which neglected such talents
might be subverted by them. It was, therefore, a pro-
found and enlightened policy which led Montague and
Somers to attach such talents to the Whig party, by
the strongest ties both of interest and gratitude.

It is remarkable that, in a neighbouring country, we
have recently seen similar effects follow from similar
causes. The Revolution of July, 1830, established 30
representative government in France. The men of
letters instantly rose to the highest importance in the
state. At the present moment most of the persons
whom we see at the head both of the Administration
and of the Opposition have been Professors, Historians,

1 Journalists, Poets. The influence of the literary class in England, during the generation which followed the Revolution, was great, but by no means so great as it has lately been in France. For, in England, the aristocracy of intellect had to contend with a powerful and deeply-rooted aristocracy of a very different kind. France had no Somersets and Shrewsburies to keep down her Addisons and Priors.

It was in the year 1699, when Addison had just
10 completed his twenty-seventh year, that the course of his life was finally determined. Both the great chiefs of the Ministry were kindly disposed towards him. In political opinions he already was what he continued to be through life, a firm, though a moderate Whig. He had addressed the most polished and vigorous of his early English lines to Somers, and had dedicated to Montague a Latin poem, truly Virgilian, both in style and rhythm, on the peace of Ryswick. The wish of the young poet's great friends was, it should seem,
20 to employ him in the service of the crown abroad. But an intimate knowledge of the French language was a qualification indispensable to a diplomatist; and this qualification Addison had not acquired. It was, therefore, thought desirable that he should pass some time on the Continent in preparing himself for official employment. His own means were not such as would enable him to travel; but a pension of three hundred pounds a-year was procured for him by the interest of the Lord Chancellor. It seems to have been apprehended
30 that some difficulty might be started by the rulers of Magdalen College. But the Chancellor of the Exchequer wrote in the strongest terms to Hough. The State—such was the purport of Montague's letter—could not, at that time, spare to the Church such a man as Addison. Too many high civil posts were

already occupied by adventurers, who, destitute of every liberal art and sentiment, at once pillaged and disgraced the country which they pretended to serve. It had become necessary to recruit for the public service from a very different class, from that class of which Addison was the representative. The close of the Minister's letter was remarkable. "I am called", he said, "an enemy of the Church. But I will never do it any other injury than keeping Mr. Addison out of it."

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This interference was successful; and, in the summer of 1699, Addison, made a rich man by his pension, and still retaining his fellowship, quitted his beloved Oxford, and set out on his travels. He crossed from Dover to Calais, proceeded to Paris, and was received there with great kindness and politeness by a kinsman of his friend Montague, Charles Earl of Manchester, who had just been appointed Ambassador to the Court of France. The Countess, a Whig and a toast, was probably as gracious as her lord; for Addison long retained an agreeable recollection of the impression which she at this time made on him, and, in some lively lines written on the glasses of the Kit Cat Club, described the envy which her cheeks, glowing with the genuine bloom of England, had excited among the painted beauties of Versailles.

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Lewis the Fourteenth was at this time expiating the vices of his youth by a devotion which had no root in reason, and bore no fruit of charity. The servile literature of France had changed its character to suit the changed character of the prince. No book appeared that had not an air of sanctity. Racine, who was just dead, had passed the close of his life in writing sacred dramas; and Dacier was seeking for the Athanasian mysteries in Plato. Addison described this state of

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1 things in a short but lively and graceful letter to Montague. Another letter, written about the same time to the Lord Chancellor, conveyed the strongest assurances of gratitude and attachment. "The only return I can make to your Lordship", said Addison, "will be to apply myself entirely to my business." With this view he quitted Paris and repaired to Blois, a place where it was supposed that the French language was spoken in its highest purity, and where not
10 a single Englishman could be found. Here he passed some months pleasantly and profitably. Of his way of life at Blois, one of his associates, an Abbé named Philippeaux, gave an account to Joseph Spence. If this account is to be trusted, Addison studied much, mused much, talked little, had fits of absence, and either had no love affairs, or was too discreet to confide them to the Abbé. A man who, even when surrounded by fellow-countrymen and fellow-students, had always been remarkably shy and silent, was not likely to
20 be loquacious in a foreign tongue, and among foreign companions. But it is clear from Addison's letters, some of which were long after published in the Guardian, that, while he appeared to be absorbed in his own meditations, he was really observing French society with that keen and sly, yet not illnatured side glance, which was peculiarly his own.

From Blois he returned to Paris; and, having now mastered the French language, found great pleasure in the society of French philosophers and poets. He
30 gave an account, in a letter to Bishop Hough, of two highly interesting conversations, one with Malbranche, the other with Boileau. Malbranche expressed great partiality for the English, and extolled the genius of Newton, but shook his head when Hobbes was mentioned, and was indeed so unjust as to call the author

of the Leviathan a poor silly creature. Addison's 1
modesty restrained him from fully relating, in his letter,
the circumstances of his introduction to Boileau.
Boileau, having survived the friends and rivals of his
youth, old, deaf, and melancholy, lived in retirement,
seldom went either to Court or to the Academy, and
was almost inaccessible to strangers. Of the English
and of English literature he knew nothing. He had
hardly heard the name of Dryden. Some of our coun-
trymen, in the warmth of their patriotism, have asserted 10
that this ignorance must have been affected. We own
that we see no ground for such a supposition. English
literature was to the French of the age of Lewis the
Fourteenth what German literature was to our own
grandfathers. Very few, we suspect, of the accom-
plished men who, sixty or seventy years ago, used to
dine in Leicester Square with Sir Joshua, or at Streat-
ham with Mrs. Thrale, had the slightest notion that
Wieland was one of the first wits and poets, and Les-
sing, beyond all dispute, the first critic in Europe. 20
Boileau knew just as little about the Paradise Lost,
and about Absalom and Achitophel; but he had read
Addison's Latin poems, and admired them greatly.
They had given him, he said, quite a new notion of
the state of learning and taste among the English.
Johnson will have it that these praises were insincere.
"Nothing", says he, "is better known of Boileau than
that he had an injudicious and peevish contempt of
modern Latin; and therefore his profession of regard
was probably the effect of his civility rather than ap- 30
probation." Now, nothing is better known of Boileau
than that he was singularly sparing of compliments.
We do not remember that either friendship or fear
ever induced him to bestow praise on any composition
which he did not approve. On literary questions, his

1 caustic, disdainful, and self-confident spirit rebelled against that authority to which every thing else in France bowed down. He had the spirit to tell Lewis the Fourteenth firmly and even rudely, that his Majesty knew nothing about poetry, and admired verses which were detestable. What was there in Addison's position that could induce the satirist, whose stern and fastidious temper had been the dread of two generations, to turn sycophant for the first and last time? Nor was Boileau's
10 contempt of modern Latin either injudicious or peevish. He thought, indeed, that no poem of the first order would ever be written in a dead language. And did he think amiss? Has not the experience of centuries confirmed his opinion? Boileau also thought it probable that, in the best modern Latin, a writer of the Augustan age would have detected ludicrous improprieties. And who can think otherwise? What modern scholar can honestly declare that he sees the smallest impurity in the style of Livy? Yet is it not certain
20 that, in the style of Livy, Pollio, whose taste had been formed on the banks of the Tiber, detected the inelegant idiom of the Po? Has any modern scholar understood Latin better than Frederic the Great understood French? Yet is it not notorious that Frederic the Great, after reading, speaking, writing French, and nothing but French, during more than half a century, after unlearning his mother tongue in order to learn French, after living familiarly during many years with French associates, could not, to the last, compose in
30 French, without imminent risk of committing some mistake which would have moved a smile in the literary circles of Paris? Do we believe that Erasmus and Fracastorius wrote Latin as well as Dr. Robertson and Sir Walter Scott wrote English? And are there not in the Dissertation on India, the last of Dr. Robertson's

works, in Waverley, in Marmion, Scotticisms at which 1
 a London apprentice would laugh? But does it follow,
 because we think thus, that we can find nothing to
 admire in the noble alcaics of Gray, or in the playful
 elegiacs of Vincent Bourne? Surely not. Nor was
 Boileau so ignorant or tasteless as to be incapable of
 appreciating good modern Latin. In the very letter
 to which Johnson alludes, Boileau says—"Ne croyez
 pas pourtant que je veuille par là blâmer les vers latins
 que vous m'avez envoyés d'un de vos illustres acadé- 10
 miciens. Je les ai trouvés fort beaux, et dignes de
 Vida et de Sannazar, mais non pas d'Horace et de
 Virgile." Several poems, in modern Latin, have been
 praised by Boileau quite as liberally as it was his habit
 to praise anything. He says, for example, of the Père
 Fraguier's epigrams, that Catullus seems to have come
 to life again. But the best proof that Boileau did not
 feel the undiscerning contempt for modern Latin verses
 which has been imputed to him, is, that he wrote and
 published Latin verses in several metres. Indeed it 20
 happens, curiously enough, that the most severe cen-
 sure ever pronounced by him on modern Latin is con-
 veyed in Latin hexameters. We allude to the frag-
 ment which begins—

"Quid numeris iterum me balbutire Latinis,
 Longe Alpes citra natum de patre Sicambro,
 Musa, jubes?"

For these reasons we feel assured that the praise
 which Boileau bestowed on the *Machinæ Gesticulantes*,
 and the *Gerano-Pygmæomachia*, was sincere. He cer- 30
 tainly opened himself to Addison with a freedom which
 was a sure indication of esteem. Literature was the
 chief subject of conversation. The old man talked on
 his favourite theme much and well, indeed, as his

1 young hearer thought, incomparably well. Boileau had undoubtedly some of the qualities of a great critic. He wanted imagination; but he had strong sense. His literary code was formed on narrow principles; but in applying it, he showed great judgment and penetration. In mere style, abstracted from the ideas of which style is the garb, his taste was excellent. He was well acquainted with the great Greek writers; and, though unable fully to appreciate their creative genius, admired
10 the majestic simplicity of their manner, and had learned from them to despise bombast and tinsel. It is easy, we think, to discover, in the Spectator and the Guardian, traces of the influence, in part salutary and in part pernicious, which the mind of Boileau had on the mind of Addison.

While Addison was at Paris, an event took place which made that capital a disagreeable residence for an Englishman and a Whig. Charles, second of the name, King of Spain, died; and bequeathed his dominions to Philip, Duke of Anjou, a younger son of the Dauphin. The King of France, in direct violation of his engagements both with Great Britain and with the States General, accepted the bequest on behalf of his grandson. The house of Bourbon was at the summit of human grandeur. England had been outwitted, and found herself in a situation at once degrading and perilous. The people of France, not presaging the calamities by which they were destined to expiate the perfidy of their sovereign, went mad with pride and
20 delight. Every man looked as if a great estate had just been left him. "The French conversation", said Addison, "begins to grow insupportable; that which was before the vainest nation in the world is now worse than ever." Sick of the arrogant exultation of the Parisians, and probably foreseeing that the peace be-

tween France and England could not be of long duration, he set off for Italy. 1

In December 1700¹ he embarked at Marseilles. As he glided along the Ligurian coast, he was delighted by the sight of myrtles and olive trees, which retained their verdure under the winter solstice. Soon, however, he encountered one of the black storms of the Mediterranean. The captain of the ship gave up all for lost, and confessed himself to a capuchin who happened to be on board. The English heretic, in the mean time, fortified himself against the terrors of death with devotions of a very different kind. How strong an impression this perilous voyage made on him, appears from the ode, "How are thy servants blest, O Lord!" which was long after published in the Spectator. After some days of discomfort and danger, Addison was glad to land at Savona, and to make his way, over mountains where no road had yet been hewn out by art, to the city of Genoa. 10

At Genoa, still ruled by her own Doge, and by the nobles whose names were inscribed on her Book of Gold, Addison made a short stay. He admired the narrow streets overhung by long lines of towering palaces, the walls rich with frescoes, the gorgeous temple of the Annunciation, and the tapestries whereon were recorded the long glories of the house of Doria. Thence he hastened to Milan, where he contemplated the Gothic magnificence of the cathedral with more wonder than pleasure. He passed Lake Benacus while a gale was blowing, and saw the waves raging as they 20
30
raged when Virgil looked upon them. At Venice, then

¹ It is strange that Addison should, in the first line of his travels, have misdated his departure from Marseilles by a whole year, and still more strange that this slip of the pen, which throws the whole narrative into inextricable confusion, should have been repeated in a succession of editions and never detected by Tickell or by Hurd. (Note in Longman's edition.)

1 the gayest spot in Europe, the traveller spent the Carnival, the gayest season of the year, in the midst of masques, dances, and serenades. Here he was at once diverted and provoked, by the absurd dramatic pieces which then disgraced the Italian stage. To one of those pieces, however, he was indebted for a valuable hint. He was present when a ridiculous play on the death of Cato was performed. Cato, it seems, was in love with a daughter of Scipio. The lady had given
10 her heart to Cæsar. The rejected lover determined to destroy himself. He appeared seated in his library, a dagger in his hand, a Plutarch and a Tasso before him; and, in this position, he pronounced a soliloquy before he struck the blow. We are surprised that so remarkable a circumstance as this should have escaped the notice of all Addison's biographers. There cannot, we conceive, be the smallest doubt that this scene, in spite of its absurdities and anachronisms, struck the traveller's imagination, and suggested to him the
20 thought of bringing Cato on the English stage. It is well known that about this time he began his tragedy, and that he finished the first four acts before he returned to England.

On his way from Venice to Rome, he was drawn some miles out of the beaten road by a wish to see the smallest independent state in Europe. On a rock where the snow still lay, though the Italian spring was now far advanced, was perched the little fortress of San Marino. The roads which led to the secluded
30 town were so bad that few travellers had ever visited it, and none had ever published an account of it. Addison could not suppress a goodnatured smile at the simple manners and institutions of this singular community. But he observed, with the exultation of a Whig, that the rude mountain tract which formed

the territory of the republic swarmed with an honest, 1
healthy, and contented peasantry, while the rich plain
which surrounded the metropolis of civil and spiritual
tyranny was scarcely less desolate than the uncleared
wilds of America.

At Rome Addison remained on his first visit only
long enough to catch a glimpse of St. Peter's and of
the Pantheon. His haste is the more extraordinary
because the Holy Week was close at hand. He has 10
given no hint which can enable us to pronounce why
he chose to fly from a spectacle which every year
allures from distant regions persons of far less taste
and sensibility than his. Possibly, travelling, as he
did, at the charge of a Government distinguished by
its enmity to the Church of Rome, he may have
thought that it would be imprudent in him to assist at
the most magnificent rite of that Church. Many eyes
would be upon him; and he might find it difficult to
behave in such a manner as to give offence neither to
his patrons in England nor to those among whom he 20
resided. Whatever his motives may have been, he
turned his back on the most august and affecting
ceremony which is known among men, and posted
along the Appian way to Naples.

Naples was then destitute of what are now, perhaps,
its chief attractions. The lovely bay and the awful
mountain were indeed there. But a farmhouse stood
on the theatre of Herculaneum, and rows of vines
grew over the streets of Pompeii. The temples of
Pæstum had not indeed been hidden from the eye of 30
man by any great convulsion of nature; but, strange
to say, their existence was a secret even to artists and
antiquaries. Though situated within a few hours'
journey of a great capital, where Salvator had not
long before painted, and where Vico was then lecturing,

1 those noble remains were as little known to Europe
as the ruined cities overgrown by the forests of
Yucatan. What was to be seen at Naples Addison
saw. He climbed Vesuvius, explored the tunnel of
Posilipo, and wandered among the vines and almond
trees of Capreæ. But neither the wonders of nature
nor those of art could so occupy his attention as to
prevent him from noticing, though cursorily, the abuses
of the government and the misery of the people. The
10 great kingdom which had just descended to Philip the
Fifth was in a state of paralytic dotage. Even Cas-
tile and Aragon were sunk in wretchedness. Yet,
compared with the Italian dependencies of the Spanish
crown, Castile and Aragon might be called prosperous.
It is clear that all the observations which Addison
made in Italy tended to confirm him in the political
opinions which he had adopted at home. To the last
he always spoke of foreign travel as the best cure for
Jacobitism. In his *Freeholder* the Tory foxhunter
20 asks what travelling is good for, except to teach a man
to jabber French, and to talk against passive obedience.

From Naples Addison returned to Rome by sea,
along the coast which his favourite Virgil had cele-
brated. The felucca passed the headland where the
oar and trumpet were placed by the Trojan adven-
turers on the tomb of Misenus, and anchored at night
under the shelter of the fabled promontory of Circe.
The voyage ended in the Tiber, still overhung with
dark verdure, and still turbid with yellow sand, as
30 when it met the eyes of Æneas. From the ruined
port of Ostia the stranger hurried to Rome; and at
Rome he remained during those hot and sickly
months when, even in the Augustan age, all who
could make their escape fled from mad dogs and
from streets black with funerals, to gather the first figs

of the season in the country. It is probable that, 1
when he, long after, poured forth in verse his grati-
tude to the Providence which had enabled him to
breathe unhurt in tainted air, he was thinking of the
August and September which he passed at Rome.

It was not till the latter end of October that he tore
himself away from the masterpieces of ancient and
modern art which are collected in the city so long the
mistress of the world. He then journeyed north-
ward, passed through Sienna, and for a moment forgot 10
his prejudices in favour of classic architecture as he
looked on the magnificent cathedral. At Florence he
spent some days with the Duke of Shrewsbury, who,
cloyed with the pleasures of ambition, and impatient
of its pains, fearing both parties, and loving neither,
had determined to hide in an Italian retreat talents
and accomplishments which, if they had been united
with fixed principles and civil courage, might have
made him the foremost man of his age. These days,
we are told, passed pleasantly; and we can easily 20
believe it; for Addison was a delightful companion
when he was at his ease; and the Duke, though he
seldom forgot that he was a Talbot, had the invaluable
art of putting at ease all who came near him.

Addison gave some time to Florence, and espe-
cially to the sculptures in the Museum, which he
preferred even to those of the Vatican. He then
pursued his journey through a country in which the
ravages of the last war were still discernible, and in
which all men were looking forward with dread to a 30
still fiercer conflict. Eugene had already descended
from the Rhætian Alps to dispute with Catinat the
rich plain of Lombardy. The faithless ruler of
Savoy was still reckoned among the allies of Lewis.
England had not yet actually declared war against

1 France: but Manchester had left Paris; and the negotiations which produced the Grand Alliance against the House of Bourbon were in progress. Under such circumstances it was desirable for an English traveller to reach neutral ground without delay. Addison resolved to cross Mont Cenis. It was December; and the road was very different from that which now reminds the stranger of the power and genius of Napoleon. The winter, however, was mild; and the
 10 passage was, for those times, easy. To this journey Addison alluded when, in the ode which we have already quoted, he said that for him the Divine goodness had warmed the hoary Alpine hills.

It was in the midst of the eternal snow that he composed his Epistle to his friend Montague, now Lord Halifax. That Epistle, once widely renowned, is now known only to curious readers, and will hardly be considered by those to whom it is known as in any perceptible degree heightening Addison's fame. It is,
 20 however, decidedly superior to any English composition which he had previously published. Nay, we think it quite as good as any poem in heroic metre which appeared during the interval between the death of Dryden and the publication of the Essay on Criticism. It contains passages as good as the second-rate passages of Pope, and would have added to the reputation of Parnell or Prior

But, whatever be the literary merits or defects of the Epistle, it undoubtedly does honour to the principles and spirit of the author. Halifax had now
 30 nothing to give. He had fallen from power, had been held up to obloquy, had been impeached by the House of Commons, and though his Peers had dismissed the impeachment, had, as it seemed, little chance of ever again filling high office. The

Epistle, written at such a time, is one among many 1
proofs that there was no mixture of cowardice or
meanness in the suavity and moderation which distin-
guished Addison from all the other public men of
those stormy times.

At Geneva the traveller learned that a partial
change of ministry had taken place in England, and
that the Earl of Manchester had become Secretary of
State. Manchester exerted himself to serve his young
friend. It was thought advisable that an English 10
agent should be near the person of Eugene in Italy;
and Addison, whose diplomatic education was now
finished, was the man selected. He was preparing to
enter on his honourable functions when all his pros-
pects were for a time darkened by the death of
William the Third.

Anne had long felt a strong aversion, personal, po-
litical, and religious, to the Whig party. That aversion
appeared in the first measures of her reign. Man-
chester was deprived of the seals, after he had held 20
them only a few weeks. Neither Somers nor Halifax
was sworn of the Privy Council. Addison shared the
fate of his three patrons. His hopes of employment
in the public service were at an end; his pension was
stopped; and it was necessary for him to support him-
self by his own exertions. He became tutor to a young
English traveller, and appears to have rambled with
his pupil over great part of Switzerland and Germany.
At this time he wrote his pleasing treatise on Medals.
It was not published till after his death; but several 30
distinguished scholars saw the manuscript, and gave
just praise to the grace of the style, and to the learning
and ingenuity evinced by the quotations.

From Germany Addison repaired to Holland, where
he learned the melancholy news of his father's death.

1 After passing some months in the United Provinces, he returned about the close of the year 1703 to England. He was there cordially received by his friends, and introduced by them into the Kit Cat Club, a society in which were collected all the various talents and accomplishments which then gave lustre to the Whig party.

Addison was, during some months after his return from the Continent, hard pressed by pecuniary difficulties. But it was soon in the power of his noble
10 patrons to serve him effectually. A political change, silent and gradual, but of the highest importance, was in daily progress. The accession of Anne had been hailed by the Tories with transports of joy and hope; and for a time it seemed that the Whigs had fallen never to rise again. The throne was surrounded by men supposed to be attached to the prerogative and to the Church; and among these none stood so high in the favour of the sovereign as the Lord Treasurer
20 Godolphin and the Captain General Marlborough.

The country gentlemen and country clergymen had fully expected that the policy of these ministers would be directly opposed to that which had been almost constantly followed by William; that the landed interest would be favoured at the expense of trade; that no addition would be made to the funded debt; that the privileges conceded to Dissenters by the late King would be curtailed, if not withdrawn; that the war with France, if there must be such a war, would, on our
30 part, be almost entirely naval; and that the Government would avoid close connections with foreign powers, and, above all, with Holland.

But the country gentlemen and country clergymen were fated to be deceived, not for the last time. The prejudices and passions which raged without control

in vicarages, in cathedral closes, and in the manor-
houses of foxhunting squires, were not shared by the
chiefs of the ministry. Those statesmen saw that it
was both for the public interest, and for their own
interest, to adopt a Whig policy, at least as respected
the alliances of the country and the conduct of the
war. But, if the foreign policy of the Whigs were
adopted, it was impossible to abstain from adopting
also their financial policy. The natural consequences
followed. The rigid Tories were alienated from the
Government. The votes of the Whigs became neces-
sary to it. The votes of the Whigs could be secured
only by further concessions; and further concessions
the Queen was induced to make. 1

At the beginning of the year 1704, the state of
parties bore a close analogy to the state of parties in
1826. In 1826, as in 1704, there was a Tory ministry
divided into two hostile sections. The position of
Mr. Canning and his friends in 1826 corresponded to
that which Marlborough and Godolphin occupied in
1704. Nottingham and Jersey were, in 1704, what
Lord Eldon and Lord Westmoreland were in 1826.
The Whigs of 1704 were in a situation resembling that
in which the Whigs of 1826 stood. In 1704, Somers,
Halifax, Sunderland, Cowper, were not in office. There
was no avowed coalition between them and the
moderate Tories. It is probable that no direct com-
munication tending to such a coalition had yet taken
place; yet all men saw that such a coalition was inevi-
table, nay, that it was already half formed. Such, or
nearly such, was the state of things when tidings arrived
of the great battle fought at Blenheim on the 13th
August, 1704. By the Whigs the news was hailed with
transports of joy and pride. No fault, no cause of quarrel,
could be remembered by them against the Commander 20 30

- 1 whose genius had, in one day, changed the face of Europe, saved the Imperial throne, humbled the House of Bourbon, and secured the Act of Settlement against foreign hostility. The feeling of the Tories was very different. They could not indeed, without imprudence, openly express regret at an event so glorious to their country; but their congratulations were so cold and sullen as to give deep disgust to the victorious general and his friends.
- 10 Godolphin was not a reading man. Whatever time he could spare from business he was in the habit of spending at Newmarket or at the card table. But he was not absolutely indifferent to poetry; and he was too intelligent an observer not to perceive that literature was a formidable engine of political warfare, and that the great Whig leaders had strengthened their party, and raised their character, by extending a liberal and judicious patronage to good writers. He was mortified, and not without reason, by the exceeding
- 20 badness of the poems which appeared in honour of the battle of Blenheim. One of these poems has been rescued from oblivion by the exquisite absurdity of three lines.

“ Think of two thousand gentlemen at least,
And each man mounted on his capering beast;
Into the Danube they were pushed by shoals.”

- Where to procure better verses the Treasurer did not know. He understood how to negotiate a loan, or remit a subsidy: he was also well versed in the
- 30 history of running horses and fighting cocks; but his acquaintance among the poets was very small. He consulted Halifax; but Halifax affected to decline the office of adviser. He had, he said, done his best when he had power to encourage men whose abilities

and acquirements might do honour to their country. 1
Those times were over. Other maxims had prevailed.
Merit was suffered to pine in obscurity; and the public
money was squandered on the undeserving. "I do
know", he added, "a gentleman who would celebrate
the battle in a manner worthy of the subject: but I
will not name him." Godolphin, who was expert at
the soft answer which turneth away wrath, and who
was under the necessity of paying court to the Whigs,
gently replied that there was too much ground for 10
Halifax's complaints, but that what was amiss should
in time be rectified, and that in the meantime the
services of a man such as Halifax had described should
be liberally rewarded. Halifax then mentioned Addison,
but mindful of the dignity as well as of the
pecuniary interest of his friend, insisted that the minister
should apply in the most courteous manner to
Addison himself; and this Godolphin promised to do.

Addison then occupied a garret up three pair of
stairs, over a small shop in the Haymarket. In this 20
humble lodging he was surprised, on the morning
which followed the conversation between Godolphin
and Halifax, by a visit from no less a person than the
Right Honourable Henry Boyle, then Chancellor of
the Exchequer, and afterwards Lord Carleton. This
highborn minister had been sent by the Lord Treasurer
as ambassador to the needy poet. Addison readily
undertook the proposed task, a task which, to so good
a Whig, was probably a pleasure. When the poem was
little more than half finished he showed it to Godol- 30
phin, who was delighted with it, and particularly with
the famous similitude of the Angel. Addison was
instantly appointed to a commissionership worth about
two hundred pounds a year, and was assured that this
appointment was only an earnest of greater favours.

1 The Campaign came forth, and was as much admired
 by the public as by the Minister. It pleases us less
 on the whole than the Epistle to Halifax. Yet it un-
 doubtedly ranks high among the poems which appeared
 during the interval between the death of Dryden and
 the dawn of Pope's genius. The chief merit of the
 Campaign, we think, is that which was noticed by
 Johnson, the manly and rational rejection of fiction.
 The first great poet whose works have come down to
 10 us sang of war long before war became a science or a
 trade. If, in his time, there was enmity between two
 little Greek towns, each poured forth its crowd of
 citizens, ignorant of discipline, and armed with imple-
 ments of labour rudely turned into weapons. On each
 side appeared conspicuous a few chiefs, whose wealth
 had enabled them to procure good armour, horses,
 and chariots, and whose leisure had enabled them to
 practise military exercises. One such chief, if he were
 a man of great strength, agility, and courage, would
 20 probably be more formidable than twenty common
 men; and the force and dexterity with which he hurled
 his spear might have no inconsiderable share in decid-
 ing the event of the day. Such were probably the
 battles with which Homer was familiar. But Homer
 related the actions of men of a former generation, of
 men who sprang from the Gods, and communed with
 the Gods face to face, of men, one of whom could with
 ease hurl rocks which two sturdy hinds of a later period
 would be unable even to lift. He therefore naturally
 30 represented their martial exploits as resembling in kind,
 but far surpassing in magnitude, those of the stoutest
 and most expert combatants of his own age. Achilles,
 clad in celestial armour, drawn by celestial coursers,
 grasping the spear which none but himself could raise,
 driving all Troy and Lycia before him, and choking

1701

Homer
Iliad
Odyssey

Achilles

Scamander with dead, was only a magnificent exaggeration of the real hero, who, strong, fearless, accustomed to the use of weapons, guarded by a shield and helmet of the best Sidonian fabric, and whirled along by horses of Thessalian breed, struck down with his own right arm foe after foe. In all rude societies similar notions are found. There are at this day countries where the Lifeguardsman Shaw would be considered as a much greater warrior than the Duke of Wellington. Buonaparte loved to describe the astonishment with which the Mamelukes looked at his diminutive figure. Mourad Bey, distinguished above all his fellows by his bodily strength, and by the skill with which he managed his horse and his sabre, could not believe that a man who was scarcely five feet high, and rode like a butcher, was the greatest soldier in Europe.

Homer's descriptions of war had therefore as much truth as poetry requires. But truth was altogether wanting to the performances of those who, writing about battles which had scarcely anything in common with the battles of his times, servilely imitated his manner. The folly of Silius Italicus, in particular, is positively nauseous. He undertook to record in verse the vicissitudes of a great struggle between generals of the first order: and his narrative is made up of the hideous wounds which these generals inflicted with their own hands: Asdrubal flings a spear which grazes the shoulder of the consul Nero; but Nero sends his spear into Asdrubal's side. Fabius slays Thuris and Butes and Maris and Arses, and the longhaired Adherbes, and the gigantic Thydis, and Sapharus and Monæsus, and the trumpeter Morinus. Hannibal runs Perusinus through the groin with a stake, and breaks the backbone of Telesinus with a huge stone. This

1 detestable fashion was copied in modern times, and continued to prevail down to the age of Addison. Several versifiers had described William turning thousands to flight by his single prowess, and dyeing the Boyne with Irish blood. *0 mberg* Nay, so estimable a writer as John Philips, the author of the Splendid Shilling, represented Marlborough as having won the battle of Blenheim merely by strength of muscle and skill in fence. The following lines may serve an an example:

10 “Churchill, viewing where
The violence of Tallard most prevailed,
Came to oppose his slaughtering arm. With speed
Precipitate he rode, urging his way
O'er hills of gasping heroes, and fallen steeds
Rolling in death. Destruction, grim with blood,
Attends his furious course. Around his head
The glowing balls play innocent, while he
With dire impetuous sway deals fatal blows
Among the flying Gauls. In Gallic blood
20 He dyes his reeking sword, and strews the ground
With headless ranks. What can they do? Or how
Withstand his wide-destroying sword?”

Addison, with excellent sense and taste, departed from this ridiculous fashion. He reserved his praise for the qualities which made Marlborough truly great, energy, sagacity, military science. But, above all, the poet extolled the firmness of that mind which, in the midst of confusion, uproar, and slaughter, examined and disposed every thing with the serene wisdom of a
30 higher intelligence.

Here it was that he introduced the famous comparison of Marlborough to an Angel guiding the whirlwind. We will not dispute the general justice of Johnson's remarks on this passage. But we must point out one circumstance which appears to have escaped all the critics. The extraordinary effect which this simile

produced when it first appeared, and which to the following generation seemed inexplicable, is doubtless to be chiefly attributed to a line which most readers now regard as a feeble parenthesis,

“Such as, of late, o’er pale Britannia pass’d”.

Addison spoke, not of a storm, but of the storm. The great tempest of November, 1703, the only tempest which in our latitude has equalled the rage of a tropical hurricane, had left a dreadful recollection in the minds of all men. No other tempest was ever in this country the occasion of a parliamentary address or of a public fast. Whole fleets had been cast away. Large mansions had been blown down. One Prelate had been buried beneath the ruins of his palace. London and Bristol had presented the appearance of cities just sacked. Hundreds of families were still in mourning. The prostrate trunks of large trees, and the ruins of houses, still attested, in all the southern counties, the fury of the blast. The popularity which the simile of the angel enjoyed among Addison’s contemporaries, has always seemed to us to be a remarkable instance of the advantage which, in rhetoric and poetry, the particular has over the general.

Soon after the Campaign, was published Addison’s Narrative of his Travels in Italy. The first effect produced by this Narrative was disappointment. The crowd of readers who expected politics and scandal, speculations on the projects of Victor Amadeus, and anecdotes about the jollities of convents and the amours of cardinals and nuns, were confounded by finding that the writer’s mind was much more occupied by the war between the Trojans and Rutulians than by the war between France and Austria; and that he seemed to have heard no scandal of later date than the

1 gallantries of the Empress Faustina. In time, however, the judgment of the many was overruled by that of the few; and, before the book was reprinted, it was so eagerly sought that it sold for five times the original price. It is still read with pleasure: the style is pure and flowing; the classical quotations and allusions are numerous and happy; and we are now and then charmed by that singularly humane and delicate humour in which Addison excelled all men. Yet this
10 agreeable work, even when considered merely as the history of a literary tour, may justly be censured on account of its faults of omission. We have already said that, though rich in extracts from the Latin poets, it contains scarcely any references to the Latin orators and historians. We must add that it contains little, or rather no information, respecting the history and literature of modern Italy. To the best of our remembrance, Addison does not mention Dante, Petrarch, Boccaccio, Boiardo, Berni, Lorenzo de' Medici, or
20 Machiavelli. He coldly tells us, that at Ferrara he saw the tomb of Ariosto, and that at Venice he heard the gondoliers sing verses of Tasso. But for Tasso and Ariosto he cared far less than for Valerius Flaccus and Sidonius Apollinaris. The gentle flow of the Ticin brings a line of Silius to his mind. The sulphurous steam of Albula suggests to him several passages of Martial. But he has not a word to say of the illustrious dead of Santa Croce; he crosses the wood of Ravenna without recollecting the Spectre Huntsman,
30 and wanders up and down Rimini without one thought of Francesca. At Paris, he had eagerly sought an introduction to Boileau; but he seems not to have been at all aware that at Florence he was in the vicinity of a poet with whom Boileau could not sustain a comparison, of the greatest lyric poet of modern

times, of Vincenzo Filicaja. This is the more remarkable, because Filicaja was the favourite poet of the accomplished Somers, under whose protection Addison travelled, and to whom the account of the Travels is dedicated. The truth is, that Addison knew little, and cared less, about the literature of modern Italy. His favourite models were Latin. His favourite critics were French. Half the Tuscan poetry that he had read seemed to him monstrous, and the other half tawdry. 1

His Travels were followed by the lively Opera of Rosamond. This piece was ill set to music, and therefore failed on the stage, but it completely succeeded in print, and is indeed excellent in its kind. The smoothness with which the verses glide, and the elasticity with which they bound, is, to our ears at least, very pleasing. We are inclined to think that if Addison had left heroic couplets to Pope, and blank verse to Rowe, and had employed himself in writing airy and spirited songs, his reputation as a poet would have stood far higher than it now does. Some years after his death, Rosamond was set to new music by Doctor Arne, and was performed with complete success. Several passages long retained their popularity, and were daily sung, during the latter part of George the Second's reign, at all the harpsichords in England. 10 20

While Addison thus amused himself, his prospects, and the prospects of his party, were constantly becoming brighter and brighter. In the spring of 1705, the ministers were freed from the restraint imposed by a House of Commons, in which Tories of the most perverse class had the ascendancy. The elections were favourable to the Whigs. The coalition which had been tacitly and gradually formed was now openly avowed. The Great Seal was given to Cowper. Somers and 30

- 1 Halifax were sworn of the Council. Halifax was sent in the following year to carry the decorations of the order of the garter to the Electoral Prince of Hanover, and was accompanied on this honourable mission by Addison, who had just been made Undersecretary of State. The Secretary of State under whom Addison first served was Sir Charles Hedges, a Tory. But Hedges was soon dismissed to make room for the most vehement of Whigs, Charles, Earl of Sunderland.
- 10 In every department of the state, indeed, the High Churchmen were compelled to give place to their opponents. At the close of 1707, the Tories who still remained in office strove to rally, with Harley at their head. But the attempt, though favoured by the Queen, who had always been a Tory at heart, and who had now quarrelled with the Duchess of Marlborough, was unsuccessful. The time was not yet. The Captain General was at the height of popularity and glory. The Low Church party had a majority in Parliament.
- 20 The country squires and rectors, though occasionally uttering a savage growl, were for the most part in a state of torpor, which lasted till they were roused into activity, and indeed into madness, by the prosecution of Sacheverell. Harley and his adherents were compelled to retire. The victory of the Whigs was complete. At the general election of 1708, their strength in the House of Commons became irresistible; and, before the end of that year, Somers was made Lord President of the Council, and Wharton Lord Lieu-
- 30 tenant of Ireland.

Addison sat for Malmsbury in the House of Commons which was elected in 1708. But the House of Commons was not the field for him. The bashfulness of his nature made his wit and eloquence useless in debate. He once rose, but could not overcome

his diffidence, and ever after remained silent. No- 1
 body can think it strange that a great writer should
 fail as a speaker. But many, probably, will think it
 strange that Addison's failure as a speaker should
 have had no unfavourable effect on his success as a
 politician. In our time a man of high rank and great
 fortune might, though speaking very little and very ill,
 hold a considerable post. But it would now be incon-
 ceivable that a mere adventurer, a man who, when out
 of office, must live by his pen, should in a few years 10
 become successively Undersecretary of State, chief
 Secretary for Ireland, and Secretary of State, without
 some oratorical talent. Addison, without high birth,
 and with little property, rose to a post which Dukes,
 the heads of the great houses of Talbot, Russell, and
 Bentinck, have thought it an honour to fill. Without
 opening his lips in debate he rose to a post the
 highest that Chatham or Fox ever reached. And
 this he did before he had been nine years in Parlia-
 ment. We must look for the explanation of this 20
 seeming miracle to the peculiar circumstances in
 which that generation was placed. During the in-
 terval which elapsed between the time when the Cen-
 sorship of the Press ceased, and the time when parlia-
 mentary proceedings began to be freely reported,
 literary talents were, to a public man, of much more
 importance, and oratorical talents of much less im-
 portance, than in our time. At present the best way
 of giving rapid and wide publicity to a fact or an
 argument is to introduce that fact or argument into a 30
 speech made in Parliament. If a political tract were
 to appear superior to the Conduct of the Allies or to
 the best numbers of the Freeholder, the circulation of
 such a tract would be languid indeed when com-
 pared with the circulation of every remarkable word

1 uttered in the deliberations of the legislature. A speech made in the House of Commons at four in the morning is on thirty thousand tables before ten. A speech made on the Monday is read on the Wednesday by multitudes in Antrim and Aberdeenshire. The orator, by the help of the shorthand writer, has to a great extent superseded the pamphleteer. It was not so in the reign of Anne. The best speech could then produce no effect except on those
10 who heard it. It was only by means of the press that the opinion of the public without doors could be influenced; and the opinion of the public without doors could not but be of the highest importance in a country governed by parliaments, and indeed at that time governed by triennial parliaments. The pen was therefore a more formidable political engine than the tongue. Mr. Pitt and Mr. Fox contended only in Parliament. But Walpole and Pulteney, the Pitt and Fox of an earlier period, had not done half of what
20 was necessary when they sat down amidst the acclamations of the House of Commons. They had still to plead their cause before the country, and this they could do only by means of the press. Their works are now forgotten. But it is certain that there were in Grub Street few more assiduous scribblers of Thoughts, Letters, Answers, Remarks than these two great chiefs of parties. Pulteney, when leader of the Opposition, and possessed of thirty thousand a year, edited the Craftsman. Walpole, though not a man of
30 literary habits, was the author of at least ten pamphlets, and retouched and corrected many more. These facts sufficiently show of how great importance literary assistance then was to the contending parties. St. John was, certainly, in Anne's reign, the best Tory speaker; Cowper was probably the best Whig speaker.

But it may well be doubted whether St. John did so 1
much for the Tories as Swift and whether Cowper did
so much for the Whigs as Addison. When these
things are duly considered it will not be thought
strange that Addison should have climbed higher in
the state than any other Englishman has ever, by
means merely of literary talents, been able to climb.
Swift would, in all probability, have climbed as high if
he had not been encumbered by his cassock and his
pudding sleeves. As far as the homage of the great 10
went, Swift had as much of it as if he had been Lord
Treasurer.

To the influence which Addison derived from his
literary talents was added all the influence which
arises from character. The world, always ready to
think the worst of needy political adventurers, was
forced to make one exception. Restlessness, violence,
audacity, laxity of principle, are the vices ordinarily
attributed to that class of men. But faction itself
could not deny that Addison had, through all changes 20
of fortune, been strictly faithful to his early opinions
and to his early friends; that his integrity was without
stain; that his whole deportment indicated a fine
sense of the becoming; that, in the utmost heat of
controversy, his zeal was tempered by a regard for
truth, humanity, and social decorum; that no outrage
could ever provoke him to retaliation unworthy of a
Christian and a gentleman; and that his only faults
were a too sensitive delicacy, and a modesty which
amounted to bashfulness. 30

He was undoubtedly one of the most popular men
of his time; and much of his popularity he owed,
we believe, to that very timidity which his friends
lamented. That timidity often prevented him from
exhibiting his talents to the best advantage. But it

1 propitiated Nemesis. It averted that envy which would otherwise have been excited by fame so splendid and by so rapid an elevation. No man is so great a favourite with the public as he who is at once an object of admiration, of respect, and of pity; and such were the feelings which Addison inspired. Those who enjoyed the privilege of hearing his familiar conversation declared with one voice that it was superior even to his writings. The brilliant Mary Montague
10 said that she had known all the wits, and that Addison was the best company in the world. The malignant Pope was forced to own that there was a charm in Addison's talk which could be found nowhere else. Swift, when burning with animosity against the Whigs, could not but confess to Stella that, after all, he had never known any associate so agreeable as Addison. Steele, an excellent judge of lively conversation, said that the conversation of Addison was at once the most polite and the most mirthful that could be imagined;
20 that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus, but Addison alone. Young, an excellent judge of serious conversation, said that when Addison was at his ease he went on in a noble strain of thought and language so as to chain the attention of every hearer. Nor were Addison's great colloquial powers more admirable than the courtesy and softness of heart which appeared in his conversation. At the same time, it would be too much to say that he was wholly
30 devoid of the malice which is, perhaps, inseparable from a keen sense of the ludicrous. He had one habit which both Swift and Stella applauded, and which we hardly know how to blame. If his first attempts to set a presuming dunce right were ill received, he changed his tone, "assented with civil

leer", and lured the flattered coxcomb deeper and 1
deeper into absurdity. That such was his practice we
should, we think, have guessed from his works. The
Tatler's criticisms on Mr. Softly's sonnet, and the
Spectator's dialogue with the politician who is so
zealous for the honour of Lady Q—p—t—s, are
excellent specimens of this innocent mischief.

Such were Addison's talents for conversation. But
his rare gifts were not exhibited to crowds or to stran- 10
gers. As soon as he entered a large company, as soon
as he saw an unknown face, his lips were sealed, and
his manners became constrained. None who met him
only in great assemblies would have been able to
believe that he was the same man who had often kept
a few friends listening and laughing round a table from
the time when the play ended, till the clock of St.
Paul's in Covent Garden struck four. Yet, even at
such a table, he was not seen to the best advantage.
To enjoy his conversation in the highest perfection, it
was necessary to be alone with him, and to hear him, 20
in his own phrase, think aloud. "There is no such
thing", he used to say, "as real conversation, but be-
tween two persons."

This timidity, a timidity surely neither ungraceful
nor unamiable, led Addison into the two most serious
faults which can with justice be imputed to him. He
found that wine broke the spell which lay on his fine
intellect, and was therefore too easily seduced into
convivial excess. Such excess was in that age regarded,
even by grave men, as the most venial of all pecca- 30
dilloes, and was so far from being a mark of illbreeding
that it was almost essential to the character of a fine
gentleman. But the smallest speck is seen on a white
ground; and almost all the biographers of Addison
have said something about this failing. Of any other

1 statesman or writer of Queen Anne's reign, we should no more think of saying that he sometimes took too much wine, than that he wore a long wig and a sword.

To the excessive modesty of Addison's nature, we must ascribe another fault which generally arises from a very different cause. He became a little too fond of seeing himself surrounded by a small circle of admirers, to whom he was as a King, or rather as a God. All these men were far inferior to him in ability, and
10 some of them had very serious faults. Nor did those faults escape his observation; for, if ever there was an eye which saw through and through men, it was the eye of Addison. But, with the keenest observation, and the finest sense of the ridiculous, he had a large charity. The feeling with which he looked on most of his humble companions was one of benevolence, slightly tinctured with contempt. He was at perfect ease in their company; he was grateful for their devoted attachment; and he loaded them with benefits.
20 Their veneration for him appears to have exceeded that with which Johnson was regarded by Boswell, or Warburton by Hurd. It was not in the power of adulation to turn such a head, or deprave such a heart as Addison's. But it must in candour be admitted that he contracted some of the faults which can scarcely be avoided by any person who is so unfortunate as to be the oracle of a small literary coterie.

One member of this little society was Eustace Budgell, a young Templar of some literature, and a
30 distant relation of Addison. There was at this time no stain on the character of Budgell, and it is not improbable that his career would have been prosperous and honourable, if the life of his cousin had been prolonged. But, when the master was laid in the grave, the disciple broke loose from all restraint,

descended rapidly from one degree of vice and misery 1
to another, ruined his fortune by follies, attempted to
repair it by crimes, and at length closed a wicked and
unhappy life by self-murder. Yet, to the last, the
wretched man, gambler, lampooner, cheat, forger, as
he was, retained his affection and veneration for Addison,
and recorded those feelings in the last lines
which he traced before he hid himself from infamy
under London Bridge.

Another of Addison's favourite companions was 10
Ambrose Phillipps, a good Whig and a middling poet,
who had the honour of bringing into fashion a species
of composition which has been called, after his name,
Namby Pamby. But the most remarkable members
of the little senate, as Pope long afterwards called it,
were Richard Steele and Thomas Tickell.

Steele had known Addison from childhood. They
had been together at the Charter House and at Oxford;
but circumstances had then, for a time, separated them
widely. Steele had left college without taking a 20
degree, had been disinherited by a rich relation, had
led a vagrant life, had served in the army, had tried
to find the philosopher's stone, and had written a
religious treatise and several comedies. He was one
of those people whom it is impossible either to hate or
to respect. His temper was sweet, his affections warm,
his spirits lively, his passions strong, and his principles
weak. His life was spent in sinning and repenting;
in inculcating what was right, and doing what was
wrong. In speculation, he was a man of piety and 30
honour; in practice he was much of the rake and a
little of the swindler. He was, however, so good-
natured that it was not easy to be seriously angry with
him, and that even rigid moralists felt more inclined
to pity than to blame him, when he dived himself into

1 a spunging house or drank himself into a fever. Addison regarded Steele with kindness not unmingled with scorn, tried, with little success, to keep him out of scrapes, introduced him to the great, procured a good place for him, corrected his plays, and, though by no means rich, lent him large sums of money. One of these loans appears, from a letter dated in August, 1708, to have amounted to a thousand pounds. These pecuniary transactions probably led to frequent bicker-
10 ings. It is said that, on one occasion, Steele's negligence, or dishonesty, provoked Addison to repay himself by the help of a bailiff. We cannot join with Miss Aikin in rejecting this story. Johnson heard it from Savage, who heard it from Steele. Few private transactions which took place a hundred and twenty years ago are proved by stronger evidence than this. But we can by no means agree with those who condemn Addison's severity. The most amiable of mankind may well be moved to indignation, when
20 what he has earned hardly, and lent with great inconvenience to himself, for the purpose of relieving a friend in distress, is squandered with insane profusion. We will illustrate our meaning by an example, which is not the less striking because it is taken from fiction. Dr. Harrison, in Fielding's *Amelia*, is represented as the most benevolent of human beings; yet he takes in execution, not only the goods, but the person of his friend Booth. Dr. Harrison resorts to this strong measure because he has been informed
30 that Booth, while pleading poverty as an excuse for not paying just debts, has been buying fine jewellery, and setting up a coach. No person who is well acquainted with Steele's life and correspondence can doubt that he behaved quite as ill to Addison as Booth was accused of behaving to Dr. Harrison. The real

history, we have little doubt, was something like this:— 1
 A letter comes to Addison, imploring help in pathetic terms, and promising reformation and speedy repayment. Poor Dick declares that he has not an inch of candle, or a bushel of coals, or credit with the butcher for a shoulder of mutton. Addison is moved. He determines to deny himself some medals which are wanting to his series of the Twelve Cæsars; to put off buying the new edition of Bayle's Dictionary; and to wear his old sword and buckles another year. In this 10
 way he manages to send a hundred pounds to his friend. The next day he calls on Steele, and finds scores of gentlemen and ladies assembled. The fiddles are playing. The table is groaning under Champagne, Burgundy, and pyramids of sweetmeats. Is it strange that a man whose kindness is thus abused, should send sheriff's officers to reclaim what is due to him?

Tickell was a young man, fresh from Oxford, who had introduced himself to public notice by writing a most ingenious and graceful little poem in praise of the opera of Rosamond. He deserved, and at length 20
 attained, the first place in Addison's friendship. For a time Steele and Tickell were on good terms. But they loved Addison too much to love each other, and at length became as bitter enemies as the rival bulls in Virgil.

At the close of 1708 Wharton became Lord Lieutenant of Ireland, and appointed Addison Chief Secretary. Addison was consequently under the necessity of quitting London for Dublin. Besides the chief secretaryship, which was then worth about two thousand 30
 pounds a year, he obtained a patent appointing him keeper of the Irish Records for life, with a salary of three or four hundred a year. Budgell accompanied his cousin in the capacity of private secretary.

1 Wharton and Addison had nothing in common but Whiggism. The Lord Lieutenant was not only licentious and corrupt, but was distinguished from other libertines and jobbers by a callous impudence which presented the strongest contrast to the Secretary's gentleness and delicacy. Many parts of the Irish administration at this time appear to have deserved serious blame. But against Addison there was not a murmur. He long afterwards asserted, what all the evidence
 10 which we have ever seen tends to prove, that his diligence and integrity gained the friendship of all the most considerable persons in Ireland.

The parliamentary career of Addison in Ireland has, we think, wholly escaped the notice of all his biographers. He was elected member for the borough of Cavan in the summer of 1709; and in the journals of two sessions his name frequently occurs. Some of the entries appear to indicate that he so far overcame his timidity as to make speeches. Nor is this by any
 20 means improbable; for the Irish House of Commons was a far less formidable audience than the English House; and many tongues which were tied by fear in the greater assembly became fluent in the smaller.
 4. Gerard Hamilton, for example, who, from fear of losing the fame gained by his single speech, sat mute at Westminster during forty years, spoke with great effect at Dublin when he was Secretary to Lord Halifax.

While Addison was in Ireland, an event occurred to which he owes his high and permanent rank among
 30 British writers. As yet his fame rested on performances which, though highly respectable, were not built for duration, and which would, if he had produced nothing else, have now been almost forgotten, on some excellent Latin verses, on some English verses which occasionally rose above mediocrity, and on a book of

travels, agreeably written, but not indicating any extraordinary powers of mind. These works showed him to be a man of taste, sense, and learning. The time had come when he was to prove himself a man of genius, and to enrich our literature with compositions which will live as long as the English language. 1

In the spring of 1709 Steele formed a literary project, of which he was far indeed from foreseeing the consequences. Periodical papers had during many years been published in London. Most of these were political; but in some of them questions of morality, taste, and love casuistry had been discussed. The literary merit of these works was small indeed; and even their names are now known only to the curious. 10

Steele had been appointed Gazetteer by Sunderland, at the request, it is said, of Addison, and thus had access to foreign intelligence earlier and more authentic than was in those times within the reach of an ordinary newswriter. This circumstance seems to have suggested to him the scheme of publishing a periodical paper on a new plan. It was to appear on the days on which the post left London for the country, which were, in that generation, the Tuesdays, Thursdays, and Saturdays. It was to contain the foreign news, accounts of theatrical representations, and the literary gossip of Will's and of the Grecian. It was also to contain remarks on the fashionable topics of the day, compliments to beauties, pasquinades on noted sharpers, and criticisms on popular preachers. The aim of Steele does not appear to have been at first higher than this. He was not ill qualified to conduct the work which he had planned. His public intelligence he drew from the best sources. He knew the town, and had paid dear for his knowledge. He had read much more than the dissipated men of that time were in the 20 30

1 habit of reading. He was a rake among scholars, and a scholar among rakes. His style was easy and not incorrect; and, though his wit and humour were of no high order, his gay animal spirits imparted to his compositions an air of vivacity which ordinary readers could hardly distinguish from comic genius. His writings have been well compared to those light wines which, though deficient in body and flavour, are yet a pleasant small drink, if not kept too long, or carried too far.

10 Isaac Bickerstaff, Esquire, Astrologer, was an imaginary person, almost as well known in that age as Mr. Paul Pry or Mr. Samuel Pickwick in ours. Swift had assumed the name of Bickerstaff in a satirical pamphlet against Partridge, the maker of almanacks. Partridge had been fool enough to publish a furious reply. Bickerstaff had rejoined in a second pamphlet still more diverting than the first. All the wits had combined to keep up the joke, and the town was long in convulsions of laughter. Steele determined to employ
20 the name which this controversy had made popular; and, in 1709, it was announced that Isaac Bickerstaff, Esquire, Astrologer, was about to publish a paper called the Tatler.

Addison had not been consulted about this scheme: but as soon as he heard of it, he determined to give his assistance. The effect of that assistance cannot be better described than in Steele's own words. "I fared," he said, "like a distressed prince who calls in a powerful neighbour to his aid. I was undone by my auxiliary.
30 When I had once called him in, I could not subsist without dependence on him." "The paper," he says elsewhere, "was advanced indeed. It was raised to a greater thing than I intended it."

It is probable that Addison, when he sent across St. George's Channel his first contributions to the Tatler,

had no notion of the extent and variety of his own powers. He was the possessor of a vast mine, rich with a hundred ores. But he had been acquainted only with the least precious part of his treasures, and had hitherto contented himself with producing sometimes copper and sometimes lead, intermingled with a little silver. All at once, and by mere accident, he had lighted on an inexhaustible vein of the finest gold. 1

The mere choice and arrangement of his words would have sufficed to make his essays classical. For never, not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace, and facility. But this was the smallest part of Addison's praise. Had he clothed his thoughts in the half French style of Horace Walpole, or in the half Latin style of Dr. Johnson, or in the half German jargon of the present day, his genius would have triumphed over all faults of manner. As a moral satirist he stands unrivalled. If ever the best Tatlers and Spectators were equalled in their own kind, we should be inclined to guess that it must have been by the lost comedies of Menander. 10 20

In wit, properly so called, Addison was not inferior to Cowley or Butler. No single ode of Cowley contains so many happy analogies as are crowded into the lines to Sir Godfrey Kneller; and we would undertake to collect from the Spectators as great a number of ingenious illustrations as can be found in Hudibras. The still higher faculty of invention Addison possessed in still larger measure. The numerous fictions, generally original, often wild and grotesque, but always singularly graceful and happy, which are found in his essays, fully entitle him to the rank of a great poet, a rank to which his metrical compositions give him no claim. As an observer of life, of manners, of all the 30

1 shades of human character, he stands in the first class. And what he observed he had the art of communicating in two widely different ways. He could describe virtues, vices, habits, whims, as well as Clarendon. But he could do something better. He could call human beings into existence, and make them exhibit themselves. If we wish to find anything more vivid than Addison's best portraits, we must go either to Shakespeare or to Cervantes.

10 But what shall we say of Addison's humour, of his sense of the ludicrous, of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner, such as may be found in every man? We feel the charm: we give ourselves up to it: but we strive in vain to analyse it.

Perhaps the best way of describing Addison's peculiar pleasantry is to compare it with the pleasantry of some other great satirists. The three most eminent
20 masters of the art of ridicule, during the eighteenth century, were, we conceive, Addison, Swift, and Voltaire. Which of the three had the greatest power of moving laughter may be questioned. But each of them, within his own domain, was supreme.

Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols; he grins; he shakes his sides; he points the finger; he turns up the nose; he shoots out the tongue. The manner of Swift is the very opposite to this. He
30 moves laughter, but never joins in it. He appears in his works such as he appeared in society. All the company are convulsed with merriment, while the Dean, the author of all the mirth, preserves an invincible gravity, and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies,

with the air of a man reading the commination service. 1

The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance while laughing inwardly; but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible elevation of the brow, an almost imperceptible curl of the lip. His tone is never that either of a Jack Pudding or of a Cynic. It is that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding. 10

We own that the humour of Addison is, in our opinion, of a more delicious flavour than the humour of either Swift or Voltaire. Thus much, at least, is certain, that both Swift and Voltaire have been successfully mimicked, and that no man has yet been able to mimic Addison. The letter of the Abbé Coyer 20 to Pansophe is Voltaire all over, and imposed, during a long time, on the Academicians of Paris. There are passages in Arbuthnot's satirical works which we, at least, cannot distinguish from Swift's best writing. But of the many eminent men who have made Addison their model, though several have copied his mere diction with happy effect, none has been able to catch the tone of his pleasantry. In the World, in the Connoisseur, in the Mirror, in the Lounger, there are numerous papers written in obvious imitation of his 30 Tatlers and Spectators. Most of those papers have some merit; many are very lively and amusing; but there is not a single one which could be passed off as Addison's on a critic of the smallest perspicacity.

But that which chiefly distinguishes Addison from

1 Swift, from Voltaire, from almost all the other great masters of ridicule, is the grace, the nobleness, the moral purity, which we find even in his merriment. Severity, gradually hardening and darkening into misanthropy, characterizes the works of Swift. The nature of Voltaire was, indeed, not inhuman; but he venerated nothing. Neither in the masterpieces of art nor in the purest examples of virtue, neither in the Great First Cause nor in the awful enigma of the
10 grave, could he see anything but subjects for drollery. The more solemn and august the theme, the more monkey-like was his grimacing and chattering. The mirth of Swift is the mirth of Mephistopheles; the mirth of Voltaire is the mirth of Puck. If, as Soame Jenyns oddly imagined, a portion of the happiness of Seraphim and just men made perfect be derived from an exquisite perception of the ludicrous, their mirth must surely be none other than the mirth of Addison; a mirth consistent with tender compassion for all
20 that is frail, and with profound reverence for all that is sublime. Nothing great, nothing amiable, no moral duty, no doctrine of natural or revealed religion, has ever been associated by Addison with any degrading idea. His humanity is without a parallel in literary history. The highest proof of virtue is to possess boundless power without abusing it. No kind of power is more formidable than the power of making men ridiculous; and that power Addison possessed in boundless measure. How grossly that power was
30 abused by Swift and by Voltaire is well known. But of Addison it may be confidently affirmed that he has blackened no man's character, nay, that it would be difficult, if not impossible, to find in all the volumes which he has left us a single taunt which can be called ungenerous or unkind. Yet he

had detractors, whose malignity might have seemed to 1
justify as terrible a revenge as that which men, not
superior to him in genius, wreaked on Bettesworth
and on Franc de Pompignan. He was a politician;
he was the best writer of his party; he lived in times
of fierce excitement, in times when persons of high
character and station stooped to scurrility such as is
now practised only by the basest of mankind. Yet no
provocation and no example could induce him to
return railing for railing. 10

Of the service which his Essays rendered to mora-
lity it is difficult to speak too highly. It is true that,
when the *Tatler* appeared, that age of outrageous pro-
faneness and licentiousness which followed the Resto-
ration had passed away. Jeremy Collier had shamed
the theatres into something which, compared with the
excesses of Etherege and Wycherley, might be called
decency. Yet there still lingered in the public mind
a pernicious notion that there was some connection 20
between genius and profligacy, between the domestic
virtues and the sullen formality of the Puritans. That
error it is the glory of Addison to have dispelled.
He taught the nation that the faith and the morality
of Hale and Tillotson might be found in company
with wit more sparkling than the wit of Congreve, and
with humour richer than the humour of Vanbrugh.
So effectually, indeed, did he retort on vice the mockery
which had recently been directed against virtue, that,
since his time, the open violation of decency has
always been considered among us as the mark of a 30
fool. And this revolution, the greatest and most salu-
tary ever effected by any satirist, he accomplished, be
it remembered, without writing one personal lampoon.

In the early contributions of Addison to the
Tatler his peculiar powers were not fully exhibited.

- 1 Yet from the first, his superiority to all his coadjutors was evident. Some of his later Tatlers are fully equal to any thing that he ever wrote. Among the portraits, we most admire Tom Folio, Ned Softly, and the Political Upholsterer. The proceedings of the Court of Honour, the Thermometer of Zeal, the Story of the Frozen Words, the Memoirs of the Shilling, are excellent specimens of that ingenious and lively species of fiction in which Addison excelled all men.
- 10 There is one still better paper of the same class. But though that paper, a hundred and thirty-three years ago, was probably thought as edifying as one of Smalridge's sermons, we dare not indicate it to the squeamish readers of the nineteenth century.

During the session of Parliament which commenced in November, 1709, and which the impeachment of Sacheverell has made memorable, Addison appears to have resided in London. The Tatler was now more popular than any periodical paper had ever
20 been; and his connection with it was generally known. It was not known, however, that almost everything good in the Tatler was his. The truth is, that the fifty or sixty numbers which we owe to him were not merely the best, but so decidedly the best that any five of them are more valuable than all the two hundred numbers in which he had no share.

He required at this time all the solace which he could derive from literary success. The Queen had always disliked the Whigs. She had during some
30 years disliked the Marlborough family. But, reigning by a disputed title, she could not venture directly to oppose herself to a majority of both Houses of Parliament; and, engaged as she was in a war on the event of which her own Crown was staked, she could not venture to disgrace a great and successful general.

But at length, in the year 1710, the causes which had 1
restrained her from showing her aversion to the
Low Church party ceased to operate. The trial of
Sacheverell produced an outbreak of public feeling
scarcely less violent than the outbreaks which we can
ourselves remember in 1820, and in 1831. The country
gentlemen, the country clergymen, the rabble of the
towns, were all, for once, on the same side. It was
clear that, if a general election took place before the
excitement abated, the Tories would have a majority. 10
The services of Marlborough had been so splendid
that they were no longer necessary. The Queen's
throne was secure from all attack on the part of
Lewis. Indeed, it seemed much more likely that the
English and German armies would divide the spoils
of Versailles and Marli than that a Marshal of
France would bring back the Pretender to St.
James's. The Queen, acting by the advice of Harley,
determined to dismiss her servants. In June the
change commenced. Sunderland was the first who 20
fell. The Tories exulted over his fall. The Whigs
tried, during a few weeks, to persuade themselves that
her Majesty had acted only from personal dislike to
the Secretary, and that she meditated no further altera-
tion. But, early in August, Godolphin was sur-
prised by a letter from Anne, which directed him
to break his white staff. Even after this event, the
irresolution or dissimulation of Harley kept up the
hopes of the Whigs during another month; and then the
ruin became rapid and violent. The Parliament was 30
dissolved. The Ministers were turned out. The
Tories were called to office. The tide of popularity ran
violently in favour of the High Church party. That
party, feeble in the late House of Commons, was now
irresistible. The power which the Tories had thus

1 suddenly acquired, they used with blind and stupid
 ferocity. The howl which the whole pack set up
 for prey and for blood appalled even him who had
 roused and unchained them. When, at this distance
 of time, we calmly review the conduct of the dis-
 carded ministers, we cannot but feel a movement of
 indignation at the injustice with which they were
 treated. No body of men had ever administered the
 government with more energy, ability, and modera-
 10 tion; and their success had been proportioned to their
 wisdom. They had saved Holland and Germany.
They had humbled France. They had, as it seemed,
 all but torn Spain from the House of Bourbon.
 They had made England the first power in Europe.
 At home they had united England and Scotland.
 They had respected the rights of conscience and the
 liberty of the subject. They retired, leaving their
 country at the height of prosperity and glory. And
 yet they were pursued to their retreat by such a roar
 20 of obloquy as was never raised against the govern-
 ment which threw away thirteen colonies, or against
 the government which sent a gallant army to perish in
 the ditches of Walcheren. *Liverpool*

None of the Whigs suffered more in the general
 wreck than Addison. He had just sustained some
 heavy pecuniary losses, of the nature of which we are
 imperfectly informed, when his Secretaryship was
 taken from him. He had reason to believe that he
 should also be deprived of the small Irish office which
 30 he held by patent. He had just resigned his Fellow-
 ship. It seems probable that he had already ventured
 to raise his eyes to a great lady, and that, while his
 political friends were in power, and while his own for-
 tunes were rising, he had been, in the phrase of the
 romances which were then fashionable, permitted to

hope. But Mr. Addison the ingenious writer, and 1
Mr. Addison the chief Secretary, were, in her lady-
ship's opinion, two very different persons. All these
calamities united, however, could not disturb the
serene cheerfulness of a mind conscious of innocence,
and rich in its own wealth. He told his friends, with
smiling resignation, that they ought to admire his
philosophy, that he had lost at once his fortune, his
place, his fellowship, and his mistress, that he must
think of turning tutor again, and yet that his spirits 10
were as good as ever.

He had one consolation. Of the unpopularity which
his friends had incurred, he had no share. Such was
the esteem with which he was regarded that, while the
most violent measures were taken for the purpose of
forcing Tory members on Whig corporations, he was
returned to Parliament without even a contest.
Swift, who was now in London, and who had already
determined on quitting the Whigs, wrote to Stella in
these remarkable words: "The Tories carry it among 20
the new members six to one. Mr. Addison's election
has passed easy and undisputed; and I believe if he
had a mind to be king, he would hardly be refused."

The good-will with which the Tories regarded
Addison is the more honourable to him, because it had
not been purchased by any concession on his part.
During the general election he published a political
Journal, entitled the Whig Examiner. Of that Journal
it may be sufficient to say that Johnson, in spite of his
strong political prejudices, pronounced it to be 30
superior in wit to any of Swift's writings on the other
side. When it ceased to appear, Swift, in a letter to
Stella, expressed his exultation at the death of so
formidable an antagonist. "He might well rejoice,"
says Johnson, "at the death of that which he could

1 not have killed." "On no occasion," he adds, "was the genius of Addison more vigorously exerted, and on none did the superiority of his powers more evidently appear."

The only use which Addison appears to have made of the favour with which he was regarded by the Tories was to save some of his friends from the general ruin of the Whig party. He felt himself to be in a situation which made it his duty to take a decided part
10 in politics. But the case of Steele and of Ambrose Phillipps was different. For Phillipps, Addison even condescended to solicit, with what success we have not ascertained. Steele held two places. He was Gazetteer, and he was also a Commissioner of Stamps. The Gazette was taken from him. But he was suffered to retain his place in the Stamp Office, on an implied understanding that he should not be active against the new government; and he was, during more than two years, induced by Addison to observe this armistice
20 with tolerable fidelity.

Isaac Bickerstaff accordingly became silent upon politics, and the article of news, which had once formed about one third of his paper, altogether disappeared. The Tatler had completely changed its character. It was now nothing but a series of essays on books, morals, and manners. Steele therefore resolved to bring it to a close, and to commence a new work on an improved plan. It was announced that this new work would be published daily. The
30 undertaking was generally regarded as bold, or rather rash; but the event amply justified the confidence with which Steele relied on the fertility of Addison's genius. On the second of January, 1711, appeared the last Tatler. At the beginning of March following, appeared the first of an incomparable series of papers,

containing observation on life and literature by an 1
imaginary Spectator.

The Spectator himself was conceived and drawn by Addison; and it is not easy to doubt that the portrait was meant to be in some features a likeness of the painter. The Spectator is a gentleman who, after passing a studious youth at the university, has travelled on classic ground, and has bestowed much attention on curious points of antiquity. He has, on his return, fixed his residence in London, and has 10
observed all the forms of life which are to be found in that great city, has daily listened to the wits of Will's, has smoked with the philosophers of the Grecian, and has mingled with the parsons at Child's, and with the politicians at the St. James's. In the morning, he often listens to the hum of the Exchange; in the evening, his face is constantly to be seen in the pit of Drury Lane theatre. But an insurmountable bashfulness prevents him from opening his mouth, except in a small circle of intimate friends. 20

These friends were first sketched by Steele. Four of the club, the templar, the clergyman, the soldier, *Captain* and the merchant, were uninteresting figures, fit only *Sentry* for a background. *in Andrew report* But the other two, an old country baronet and an old town rake, though not delineated with a very delicate pencil, had some good strokes. Addison took the rude outlines into his own hands, retouched them, coloured them, and is in truth the creator of the Sir Roger de Coverley and the Will Honeycomb with whom we are all familiar. 30

The plan of the Spectator must be allowed to be both original and eminently happy. Every valuable essay in the series may be read with pleasure separately; yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be

1 remembered, too, that at that time no novel, giving a lively and powerful picture of the common life and manners of England, had appeared. Richardson was working as a compositor. Fielding was robbing birds' nests. Smollett was not yet born. The narrative, therefore, which connects together the Spectator's Essays, gave to our ancestors their first taste of an exquisite and untried pleasure. That narrative was indeed constructed with no art or labour. The events
10 were such events as occur every day. Sir Roger comes up to town to see Eugenio, as the worthy baronet always calls Prince Eugene, goes with the Spectator on the water to Spring Gardens, walks among the tombs in the Abbey, and is frightened by the Mohawks, but conquers his apprehension so far as to go to the theatre when the Distressed Mother is acted. The Spectator pays a visit in the summer to Coverley Hall, is charmed with the old house, the old butler, and the old chaplain, eats a Jack caught by Will Wimble, rides
20 to the assizes, and hears a point of law discussed by Tom Touchy. At last a letter from the honest butler brings to the club the news that Sir Roger is dead. Will Honeycomb marries and reforms at sixty. The club breaks up; and the Spectator resigns his functions. Such events can hardly be said to form a plot; yet they are related with such truth, such grace, such wit, such humour, such pathos, such knowledge of the human heart, such knowledge of the ways of the world, that they charm us on the hundredth perusal. We
30 have not the least doubt that, if Addison had written a novel, on an extensive plan, it would have been superior to any that we possess. As it is, he is entitled to be considered not only as the greatest of the English essayists, but as the forerunner of the great English novelists.

We say this of Addison alone; for Addison is the 1
 Spectator. About three sevenths of the work are his;
 and it is no exaggeration to say, that his worst essay is
 as good as the best essay of any of his coadjutors.
 His best essays approach near to absolute perfection;
 nor is their excellence more wonderful than their
 variety. His invention never seems to flag; nor is he
 ever under the necessity of repeating himself, or of
 wearing out a subject. There are no dregs in his wine.
 He regales us after the fashion of that prodigal nabob 10
 who held that there was only one good glass in a
 bottle. As soon as we have tasted the first sparkling
 foam of a jest, it is withdrawn, and a fresh draught of
 nectar is at our lips. On the Monday we have an
 allegory as lively and ingenious as Lucian's Auction
 of Lives; on the Tuesday an Eastern apologue, as
 richly coloured as the Tales of Scherezade; on the
 Wednesday, a character described with the skill of La
 Bruyere; on the Thursday, a scene from common life,
 equal to the best chapters in the Vicar of Wakefield; 20
 on the Friday, some sly Horatian pleasantry on
 fashionable follies, on hoops, patches, or puppet shows;
 and on the Saturday a religious meditation, which will
 bear a comparison with the finest passages in Massillon.

It is dangerous to select where there is so much
 that deserves the highest praise. We will venture,
 however, to say, that any person who wishes to form a
 just notion of the extent and variety of Addison's
 powers, will do well to read at one sitting the following
 papers, the two Visits to the Abbey, the Visit to the 30
 Exchange, the Journal of the Retired Citizen, the
 Vision of Mirza, the Transmigrations of Pug the
 Monkey, and the Death of Sir Roger de Coverley.¹

¹ Nos. 26, 329, 69, 317, 159, 343, 517. These papers are all in the first seven volumes. The eighth must be considered as a separate work.

1 The least valuable of Addison's contributions to the Spectator are, in the judgment of our age, his critical papers. Yet his critical papers are always luminous, and often ingenious. The very worst of them must be regarded as creditable to him, when the character of the school in which he had been trained is fairly considered. The best of them were much too good for his readers. In truth, he was not so far behind our generation as he was before his own. No essays
10 in the Spectator were more censured and derided than those in which he raised his voice against the contempt with which our fine old ballads were regarded, and showed the scoffers that the same gold which, burnished and polished, gives lustre to the *Æneid* and the Odes of Horace, is mingled with the rude dross of Chevy Chase.

It is not strange that the success of the Spectator should have been such as no similar work has ever obtained. The number of copies daily distributed was
20 at first three thousand. It subsequently increased, and had risen to near four thousand when the stamp tax was imposed. That tax was fatal to a crowd of journals. The Spectator, however, stood its ground, doubled its price, and, though its circulation fell off, still yielded a large revenue both to the state and to the authors. For particular papers, the demand was immense; of some, it is said, twenty thousand copies were required. But this was not all. To have the Spectator served up every morning with the bohea and
30 rolls, was a luxury for the few. The majority were content to wait till essays enough had appeared to form a volume. Ten thousand copies of each volume were immediately taken off, and new editions were called for. It must be remembered, that the population of England was then hardly a third of what it

now is. The number of Englishmen who were in the habit of reading, was probably not a sixth of what it now is. A shopkeeper or a farmer who found any pleasure in literature, was a rarity. Nay, there was doubtless more than one knight of the shire whose country seat did not contain ten books, receipt books and books on farriery included. In these circumstances, the sale of the Spectator must be considered as indicating a popularity quite as great as that of the most successful works of Sir Walter Scott and Mr. Dickens in our own time. 1

At the close of 1712 the Spectator ceased to appear. It was probably felt that the shortfaced gentleman and his club had been long enough before the town; and that it was time to withdraw them, and to replace them by a new set of characters. In a few weeks the first number of the Guardian was published. But the Guardian was unfortunate both in its birth and in its death. It began in dulness, and disappeared in a tempest of faction. The original plan was bad. Addison contributed nothing till sixty-six numbers had appeared; and it was then impossible to make the Guardian what the Spectator had been. Nestor Ironside and the Miss Lizards were people to whom even he could impart no interest. He could only furnish some excellent little essays, both serious and comic; and this he did. 10

Why Addison gave no assistance to the Guardian, during the first two months of its existence, is a question which has puzzled the editors and biographers, but which seems to us to admit of a very easy solution. He was then engaged in bringing his Cato on the stage. 30

The first four acts of this drama had been lying in his desk since his return from Italy. His modest and

1 sensitive nature shrank from the risk of a public and shameful failure; and, though all who saw the manuscript were loud in praise, some thought it possible that an audience might become impatient even of very good rhetoric, and advised Addison to print the play without hazarding a representation. At length, after many fits of apprehension, the poet yielded to the urgency of his political friends, who hoped that the public would discover some analogy between the fol-
 10 lowers of Cæsar and the Tories, between Sempronius and the apostate Whigs, between Cato, struggling to the last for the liberties of Rome, and the band of patriots who still stood firm round Halifax and Wharton. *Junto*

Addison gave the play to the managers of Drury Lane theatre, without stipulating for any advantage to himself. They, therefore, thought themselves bound to spare no cost in scenery and dresses. The decorations, it is true, would not have pleased the skilful eye
 20 of Mr. Macready. *Juba's* waistcoat blazed with gold lace; Marcia's hoop was worthy of a Duchess on the birthday; and Cato wore a wig worth fifty guineas. The prologue was written by Pope, and is undoubtedly a dignified and spirited composition. The part of the hero was excellently played by Booth. Steele undertook to pack a house. The boxes were in a blaze with the stars of the Peers in Opposition. The Pit was crowded with attentive and friendly listeners from the Inns of Court and the literary coffee-houses. Sir
 30 Gilbert Heathcote, Governor of the Bank of England, was at the head of a powerful body of auxiliaries from the city, warm men and true Whigs, but better known at Jonathan's and Garraway's than in the haunts of wits and critics.

These precautions were quite superfluous. The

Tories, as a body, regarded Addison with no unkindly feelings. Nor was it for their interest, professing, as they did, profound reverence for law and prescription, and abhorrence both of popular insurrections and of standing armies, to appropriate to themselves reflections thrown on the great military chief and demagogue, who, *Julian Caesar* with the support of the legions and of the common people, subverted all the ancient institutions of his country. Accordingly, every shout that was raised by the members of the Kit Cat was echoed by the High Churchmen of the October; and the curtain at length fell amidst thunders of unanimous applause. 10

The delight and admiration of the town were described by the Guardian in terms which we might attribute to partiality, were it not that the Examiner, the organ of the Ministry, held similar language. The Tories, indeed, found much to sneer at in the conduct of their opponents. Steele had on this, as on other occasions, shown more zeal than taste or judgment. The honest citizens who marched under the orders of Sir Gibby, as he was facetiously called, probably knew better when to buy and when to sell stock than when to clap and when to hiss at a play, and incurred some ridicule by making the hypocritical Sempronius their favourite, and by giving to his insincere rants louder plaudits than they bestowed on the temperate eloquence of Cato. Wharton, too, who had the incredible effrontery to applaud the lines about flying from prosperous vice and from the power of impious men to a private station, did not escape the sarcasms of those who justly thought that he could fly from nothing more vicious or impious than himself. The epilogue, which was written by Garth, a zealous Whig, was severely and not unreasonably censured as ignoble and out of place. But Addison was described, even 20 30

1 by the bitterest Tory writers, as a gentleman of wit and virtue, in whose friendship many persons of both parties were happy, and whose name ought not to be mixed up with factious squabbles.

Of the jests by which the triumph of the Whig party was disturbed, the most severe and happy was Bolingbroke's. Between two acts, he sent for Booth to his box, and presented him, before the whole theatre, with a purse of fifty guineas for defending the cause of
 10 liberty so well against a perpetual Dictator. This was a pungent allusion to the attempt which Marlborough had made, not long before his fall, to obtain a patent creating him Captain General for life.

It was April; and in April, a hundred and thirty years ago, the London season was thought to be far advanced. During a whole month, however, Cato was performed to overflowing houses, and brought into the treasury of the theatre twice the gains of an ordinary
 20 spring. In the summer the Drury Lane company went down to the Act at Oxford, and there, before an audience which retained an affectionate remembrance of Addison's accomplishments and virtues, his tragedy was acted during several days. The gownsmen began to besiege the theatre in the forenoon, and by one in the afternoon all the seats were filled.

About the merits of the piece which had so extraordinary an effect, the public, we suppose, has made up its mind. To compare it with the masterpieces of the Attic stage, with the great English dramas of the
 30 time of Elizabeth, or even with the productions of Schiller's manhood, would be absurd indeed. Yet it contains excellent dialogue and declamation, and, among plays, fashioned on the French model, must be allowed to rank high; not indeed with *Athalie*, or *Saul*; but, we think, not below *Cinna*, and certainly above

Cinna *Rains*

any other English tragedy of the same school, above 1
 many of the plays of Corneille, above many of the
 plays of Voltaire and Alfieri, and above some plays of
 Racine. Be this as it may, we have little doubt that
 Cato did as much as the Tatlers, Spectators, and Free-
 holders united, to raise Addison's fame among his con-
 temporaries.

The modesty and good nature of the successful
 dramatist had tamed even the malignity of faction. But
 literary envy, it should seem, is a fiercer passion than 10
 party spirit. It was by a zealous Whig that the fiercest
 attack on the Whig tragedy was made. John Dennis
 published Remarks on Cato, which were written with
 some acuteness and with much coarseness and asperity.
 Addison neither defended himself nor retaliated. On
 many points he had an excellent defence; and nothing
 would have been easier than to retaliate; for Dennis
 had written bad odes, bad tragedies, bad comedies:
 he had, moreover, a larger share than most men of 20
 those infirmities and eccentricities which excite laugh-
 ter; and Addison's power of turning either an absurd
 book or an absurd man into ridicule was unrivalled.
 Addison, however, serenely conscious of his superiority,
 looked with pity on his assailant, whose temper, natu-
 rally irritable and gloomy, had been soured by want,
 by controversy, and by literary failures.

But among the young candidates for Addison's favour
 there was one distinguished by talents above the rest,
 and distinguished, we fear, not less by malignity and
 insincerity. Pope was only twenty-five. But his 30
 powers had expanded to their full maturity; and his
 best poem, the Rape of the Lock, had recently been
 published. Of his genius, Addison had always ex-
 pressed high admiration. But Addison had early dis-
 cerned, what might indeed have been discerned by an

1 eye less penetrating than his, that the diminutive, crooked, sickly boy was eager to revenge himself on society for the unkindness of nature. In the *Spectator*, the *Essay on Criticism* had been praised with cordial warmth; but a gentle hint had been added, that the writer of so excellent a poem would have done well to avoid ill-natured personalities. Pope, though evidently more galled by the censure than gratified by the praise, returned thanks for the admonition, and promised to
10 profit by it. The two writers continued to exchange civilities, counsel, and small good offices. Addison publicly extolled Pope's miscellaneous pieces; and Pope furnished Addison with a prologue. This did not last long. Pope hated Dennis, whom he had injured without provocation. The appearance of the *Remarks on Cato* gave the irritable poet an opportunity of venting his malice under the show of friendship; and such an opportunity could not but be welcome to a nature which was implacable in enmity, and which always pre-
20 ferred the tortuous to the straight path. He published, accordingly, the Narrative of the Frenzy of John Dennis. But Pope had mistaken his powers. He was a great master of invective and sarcasm: he could dissect a character in terse and sonorous couplets, brilliant with antithesis: but of dramatic talent he was altogether destitute. If he had written a lampoon on Dennis, such as that on Atticus, or that on Sporus, the old grumbler would have been crushed. But Pope writing dialogue resembled—to borrow Horace's imagery and
30 his own—a wolf, which, instead of biting, should take to kicking, or a monkey which should try to sting. The *Narrative* is utterly contemptible. Of argument there is not even the show; and the jests are such as, if they were introduced into a farce, would call forth the hisses of the shilling gallery. Dennis raves about the drama;

and the nurse thinks that he is calling for a dram. 1
 "There is," he cries, "no peripetia in the tragedy, no
 change of fortune, no change at all." "Pray, good Sir,
 be not angry," says the old woman; "I'll fetch change."
 This is not exactly the pleasantry of Addison.

There can be no doubt that Addison saw through
 this officious zeal, and felt himself deeply aggrieved by
 it. So foolish and spiteful a pamphlet could do him no
 good, and, if he were thought to have any hand in it,
 must do him harm. Gifted with incomparable powers 10
 of ridicule, he had never, even in self-defence, used
 those powers inhumanly or uncourteously; and he was
 not disposed to let others make his fame and his in-
 terests a pretext under which they might commit out-
 rages from which he had himself constantly abstained.
 He accordingly declared that he had no concern in
 the narrative, that he disapproved of it, and that, if he
 answered the remarks, he would answer them like a
 gentleman; and he took care to communicate this to
 Dennis. Pope was bitterly mortified; and to this trans- 20
 action we are inclined to ascribe the hatred with which
 he ever after regarded Addison.

In September, 1713, the Guardian ceased to appear.
 Steele had gone mad about politics. A general elec-
 tion had just taken place: he had been chosen member
 for Stockbridge; and he fully expected to play a first
 part in Parliament. The immense success of the Tatler
 and Spectator had turned his head. He had been the
 editor of both those papers; and was not aware how
 entirely they owed their influence and popularity to the 30
 genius of his friend. His spirits, always violent, were
 now excited by vanity, ambition, and faction, to such
 a pitch that he every day committed some offence
 against good sense and good taste. All the discreet
 and moderate members of his own party regretted and

1 condemned his folly. "I am in a thousand troubles," Addison wrote, "about poor Dick, and wish that his zeal for the public may not be ruinous to himself. But he has sent me word that he is determined to go on, and that any advice I may give him in this particular will have no weight with him."

Steele set up a political paper called the Englishman, which, as it was not supported by contributions from Addison, completely failed. By this work, by some
10 other writings of the same kind, and by the airs which he gave himself at the first meeting of the new Parliament, he made the Tories so angry that they determined to expel him. The Whigs stood by him gallantly, but were unable to save him. The vote of expulsion was regarded by all dispassionate men as a tyrannical exercise of the power of the majority. But Steele's violence and folly, though they by no means justified the steps which his enemies took, had completely disgusted his friends; nor did he ever regain
20 the place which he had held in the public estimation.

Addison about this time conceived the design of adding an eighth volume to the Spectator. In June, 1714, the first number of the new series appeared, and during about six months three papers were published weekly. Nothing can be more striking than the contrast between the Englishman and the eighth volume of the Spectator, between Steele without Addison and Addison without Steele. The Englishman is forgotten; the eighth volume of the Spectator contains, perhaps,
30 the finest essays, both serious and playful, in the English language.

Before this volume was completed, the death of Anne 1714 produced an entire change in the administration of public affairs. The blow fell suddenly. It found the Tory party distracted by internal feuds, and unprepared

for any great effort. Harley had just been disgraced. 1
Bolingbroke, it was supposed, would be the chief minister. But the Queen was on her deathbed before the white staff had been given, and her last public act was to deliver it with a feeble hand to the Duke of Shrewsbury. The emergency produced a coalition between all sections of public men who were attached to the Protestant succession. George the First was proclaimed without opposition. A Council, in which the leading Whigs had seats, took the direction of affairs till the 10
new King should arrive. The first act of the Lords Justices was to appoint Addison their secretary.

There is an idle tradition that he was directed to prepare a letter to the King, that he could not satisfy himself as to the style of this composition, and that the Lords Justices called in a clerk who at once did what was wanted. It is not strange that a story so flattering to mediocrity should be popular; and we are sorry to deprive dunces of their consolation. But the truth must be told. It was well observed by Sir James 20
Mackintosh, whose knowledge of these times was unequalled, that Addison never, in any official document, affected wit or eloquence, and that his despatches are, without exception, remarkable for unpretending simplicity. Everybody who knows with what ease Addison's finest essays were produced must be convinced that, if well-turned phrases had been wanted, he would have had no difficulty in finding them. We are, however, inclined to believe, that the story is not absolutely 30
without a foundation. It may well be that Addison did not know, till he had consulted experienced clerks, who remembered the times when William the Third was absent on the Continent, in what form a letter from the Council of Regency to the King ought to be drawn. We think it very likely that the ablest states-

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1 men of our time, Lord John Russell, Sir Robert Peel, Lord Palmerston, for example, would, in similar circumstances, be found quite as ignorant. Every office has some little mysteries which the dullest man may learn with a little attention, and which the greatest man cannot possibly know by intuition. One paper must be signed by the chief of the department, another by his deputy. To a third the royal sign manual is necessary. One communication is to be registered, and another is
10 not. One sentence must be in black ink and another in red ink. If the ablest Secretary for Ireland were moved to the India Board, if the ablest President of the India Board were moved to the War Office, he would require instruction on points like these; and we do not doubt that Addison required such instruction when he became, for the first time, Secretary to the Lords Justices.

George the First took possession of his kingdom without opposition. A new ministry was formed, and
20 a new Parliament favourable to the Whigs chosen. Sunderland was appointed Lord Lieutenant of Ireland; and Addison again went to Dublin as Chief Secretary.

At Dublin Swift resided; and there was much speculation about the way in which the Dean and the Secretary would behave towards each other. The relations which existed between these remarkable men form an interesting and pleasing portion of literary history. They had early attached themselves to the same political party and to the same patrons. While Anne's
30 Whig ministry was in power, the visits of Swift to London and the official residence of Addison in Ireland had given them opportunities of knowing each other. They were the two shrewdest observers of their age. But their observations on each other had led them to favourable conclusions. Swift did full justice

to the rare powers of conversation which were latent 1
under the bashful deportment of Addison. Addison,
on the other hand, discerned much good nature under
the severe look and manner of Swift; and, indeed, the
Swift of 1708 and the Swift of 1738 were two very
different men.

But the paths of the two friends diverged widely.
The Whig statesmen loaded Addison with solid bene-
fits. They praised Swift, asked him to dinner, and
did nothing more for him. His profession laid him 10
under a difficulty. In the state they could not promote
him; and they had reason to fear that, by bestowing
preferment in the church on the author of the Tale of
a Tub, they might give scandal to the public, which
had no high opinion of their orthodoxy. He did not
make fair allowance for the difficulties which prevented
Halifax and Somers from serving him, thought himself
an ill-used man, sacrificed honour and consistency to
revenge, joined the Tories, and became their most
formidable champion. He soon found, however, that 20
his old friends were less to blame than he had sup-
posed. The dislike with which the Queen and the
heads of the Church regarded him was insurmountable;
and it was with the greatest difficulty that he obtained
an ecclesiastical dignity of no great value, on condition
of fixing his residence in a country which he detested.

Difference of political opinion had produced, not
indeed a quarrel, but a coolness between Swift and
Addison. They at length ceased altogether to see
each other. Yet there was between them a tacit com- 30
pact like that between the hereditary guests in the Iliad.

Ἔγχεα δ' ἀλλήλων ἀλεώμεθα καὶ δι' ὀμίλου·
Πολλοὶ μὲν γὰρ ἐμοὶ Τρῶες κλειτοὶ τ' ἐπίκουροι,
Κτείνειν, ὃν κε θεὸς γε πόρῃ καὶ ποσσὶ κίχλειω,
Πολλοὶ δ' αὖ σοὶ Ἀχαιοὶ, ἐναίρεμεν, ὃν κε δύνῃαι.

1 It is not strange that Addison, who calumniated and insulted nobody, should not have calumniated or insulted Swift. But it is remarkable that Swift, to whom neither genius nor virtue was sacred, and who generally seemed to find, like most other renegades, a peculiar pleasure in attacking old friends, should have shown so much respect and tenderness to Addison.

Fortune had now changed. The accession of the House of Hanover had secured in England the liberties of the people, and in Ireland the dominion of the Protestant caste. To that caste Swift was more odious than any other man. He was hooted and even pelted in the streets of Dublin; and could not venture to ride along the strand for his health without the attendance of armed servants. Many whom he had formerly served now libelled and insulted him. At this time Addison arrived. He had been advised not to show the smallest civility to the Dean of St. Patrick's. He had answered, with admirable spirit, that it might
20 be necessary for men whose fidelity to their party was suspected, to hold no intercourse with political opponents; but that one who had been a steady Whig in the worst times might venture, when the good cause was triumphant, to shake hands with an old friend who was one of the vanquished Tories. His kindness was soothing to the proud and cruelly wounded spirit of Swift; and the two great satirists resumed their habits of friendly intercourse.

Those associates of Addison whose political opinions
30 agreed with his shared his good fortune. He took Tickell with him to Ireland. He procured for Budgell a lucrative place in the same kingdom. Ambrose Phillipps was provided for in England. Steele had injured himself so much by his eccentricity and perverseness that he obtained but a very small part of

what he thought his due. He was, however, knighted; 1
he had a place in the household; and he subsequently
received other marks of favour from the court.

Addison did not remain long in Ireland. In 1715
he quitted his secretaryship for a seat at the Board of
Trade. In the same year his comedy of the Drummer
was brought on the stage. The name of the author
was not announced; the piece was coldly received;
and some critics have expressed a doubt whether it
were really Addison's. To us the evidence, both exter- 10
nal and internal, seems decisive. It is not in Addison's
best manner; but it contains numerous passages which
no other writer known to us could have produced. It
was again performed after Addison's death, and, being
known to be his, was loudly applauded.

Towards the close of the year 1715, while the
Rebellion was still raging in Scotland, Addison pub-
lished the first number of a paper called the Freeholder.
Among his political works the Freeholder is entitled
to the first place. Even in the Spectator there are 20
few serious papers nobler than the character of his
friend Lord Somers, and certainly no satirical papers
superior to those in which the Tory foxhunter is
introduced. This character is the original of Squire
Western, and is drawn with all Fielding's force, and
with a delicacy of which Fielding was altogether
destitute. As none of Addison's works exhibit stronger
marks of his genius than the Freeholder, so none does
more honour to his moral character. It is difficult to
extol too highly the candour and humanity of a political 30
writer, whom even the excitement of civil war cannot
hurry into unseemly violence. Oxford, it is well
known, was then the stronghold of Toryism. The
High Street had been repeatedly lined with bayonets
in order to keep down the disaffected gowmsmen; and

- 1 traitors pursued by the messengers of the Government
had been concealed in the garrets of several colleges.
Yet the admonition which, even under such circum-
stances, Addison addressed to the University, is
singularly gentle, respectful, and even affectionate.
Indeed, he could not find it in his heart to deal harshly
even with imaginary persons. His foxhunter, though
ignorant, stupid, and violent, is at heart a good fellow,
and is at last reclaimed by the clemency of the King.
- 10 Steele was dissatisfied with his friend's moderation,
and, though he acknowledged that the Freeholder was
excellently written, complained that the ministry played
on a lute when it was necessary to blow the trumpet.
He accordingly determined to execute a flourish after
his own fashion, and tried to rouse the public spirit of
the nation by means of a paper called the Town Talk,
which is now as utterly forgotten as his Englishman,
as his Crisis, as his Letter to the Bailiff of Stockbridge,
as his Reader, in short, as everything that he wrote
- 20 without the help of Addison.

In the same year in which the Drummer was acted,
and in which the first numbers of the Freeholder
appeared, the estrangement of Pope and Addison
became complete. Addison had from the first seen
that Pope was false and malevolent. Pope had dis-
covered that Addison was jealous. The discovery was
made in a strange manner. Pope had written the
Rape of the Lock, in two cantos, without supernatural
machinery. These two cantos had been loudly ap-
plauded, and by none more loudly than by Addison.

30 Then Pope thought of the Sylphs and Gnomes, Ariel,
Momentilla, Crispissa, and Umbriel, and resolved to
interweave the Rosicrucian mythology with the original
fabric. He asked Addison's advice. Addison said
that the poem as it stood was a delicious little thing,

and entreated Pope not to run the risk of marring 1
 what was so excellent in trying to mend it. Pope
 afterwards declared that this insidious counsel first
 opened his eyes to the baseness of him who gave it.

Now there can be no doubt that Pope's plan was
 most ingenious, and that he afterwards executed it with
 great skill and success. But does it necessarily follow
 that Addison's advice was bad? And if Addison's
 advice was bad, does it necessarily follow that it was
 given from bad motives? If a friend were to ask 10
 us whether we would advise him to risk his all in a
 lottery of which the chances were ten to one against
 him, we should do our best to dissuade him from
 running such a risk. Even if he were so lucky as to
 get the thirty thousand pound prize, we should not
 admit that we had counselled him ill; and we should
 certainly think it the height of injustice in him to accuse
 us of having been actuated by malice. We think
 Addison's advice good advice. It rested on a sound
 principle, the result of long and wide experience. The 20
 general rule undoubtedly is that, when a successful work
 of imagination has been produced, it should not be recast.
 We cannot at this moment call to mind a single instance
 in which this rule has been transgressed with happy
 effect, except the instance of the Rape of the Lock.
 Tasso recast his Jerusalem. Akenside recast his
 Pleasures of the Imagination, and his Epistle to Curio.
 Pope himself, emboldened no doubt by the success
 with which he had expanded and remodelled the Rape
 of the Lock, made the same experiment on the Dunciad. 30
 All these attempts failed. Who was to foresee that
 Pope would, once in his life, be able to do what he
 could not himself do twice, and what nobody else has
 ever done?

Addison's advice was good. But had it been bad,

1 why should we pronounce it dishonest? Scott tells us that one of his best friends predicted the failure of Waverley. Herder adjured Goethe not to take so unpromising a subject as Faust. Hume tried to dissuade Robertson from writing the History of Charles the Fifth. Nay, Pope himself was one of those who prophesied that Cato would never succeed on the stage, and advised Addison to print it without risking a representation. But Scott, Goethe, Robertson, Addi-
 10 son, had the good sense and generosity to give their advisers credit for the best intentions. Pope's heart was not of the same kind with theirs.

In 1715, while he was engaged in translating the Iliad, he met Addison at a coffee-house. Phillipps and Budgell were there; but their sovereign got rid of them, and asked Pope to dine with him alone. After dinner, Addison said that he lay under a difficulty which he wished to explain. "Tickell," he said, "translated some time ago the first book of the Iliad. I have
 20 promised to look it over and correct it. I cannot therefore ask to see yours; for that would be double dealing." Pope made a civil reply, and begged that his second book might have the advantage of Addison's revision. Addison readily agreed, looked over the second book, and sent it back with warm commendations.

Tickell's version of the first book appeared soon after this conversation. In the preface, all rivalry was earnestly disclaimed. Tickell declared that he should
 30 not go on with the Iliad. That enterprise he should leave to powers which he admitted to be superior to his own. His only view, he said, in publishing this specimen was to bespeak the favour of the public to a translation of the Odyssey, in which he had made some progress.

Addison, and Addison's devoted followers, pronounced both the versions good, but maintained that Tickell's had more of the original. The town gave a decided preference to Pope's. We do not think it worth while to settle such a question of precedence. Neither of the rivals can be said to have translated the Iliad, unless, indeed, the word translation be used in the sense which it bears in the *Midsummer Night's Dream*. When Bottom makes his appearance with an ass's head instead of his own, Peter Quince exclaims, "Bless thee! Bottom, bless thee! thou art translated." In this sense, undoubtedly, the readers of either Pope or Tickell may very properly exclaim, "Bless thee! Homer; thou art translated indeed."

Our readers will, we hope, agree with us in thinking that no man in Addison's situation could have acted more fairly and kindly, both towards Pope, and towards Tickell, than he appears to have done. But an odious suspicion had sprung up in the mind of Pope. He fancied, and he soon firmly believed, that there was a deep conspiracy against his fame and his fortunes. The work on which he had staked his reputation was to be depreciated. The subscription, on which rested his hopes of a competence, was to be defeated. With this view Addison had made a rival translation: Tickell had consented to father it; and the wits of Button's had united to puff it.

Is there any external evidence to support this grave accusation? The answer is short. There is absolutely none.

Was there any internal evidence which proved Addison to be the author of this version? Was it a work which Tickell was incapable of producing? Surely not. Tickell was a Fellow of a College at

1 Oxford, and must be supposed to have been able to construe the Iliad; and he was a better versifier than his friend. We are not aware that Pope pretended to have discovered any turns of expression peculiar to Addison. Had such turns of expression been discovered, they would be sufficiently accounted for by supposing Addison to have corrected his friend's lines, as he owned that he had done.

Is there any thing in the character of the accused
 10 persons which makes the accusation probable? We answer confidently—nothing. Tickell was long after this time described by Pope himself as a very fair and worthy man. Addison had been, during many years, before the public. Literary rivals, political opponents, had kept their eyes on him. But neither envy nor faction, in their utmost rage, had ever imputed to him a single deviation from the laws of honour and of social morality. Had he been indeed a man meanly jealous
 20 of fame, and capable of stooping to base and wicked arts for the purpose of injuring his competitors, would his vices have remained latent so long? He was a writer of tragedy: had he ever injured Rowe? He was a writer of comedy: had he not done ample justice to Congreve, and given valuable help to Steele? He was a pamphleteer: have not his good nature and generosity been acknowledged by Swift, his rival in fame and his adversary in politics?

That Tickell should have been guilty of a villany seems to us highly improbable. That Addison should
 30 have been guilty of a villany seems to us highly improbable. But that these two men should have conspired together to commit a villany seems to us improbable in a tenfold degree. All that is known to us of their intercourse tends to prove, that it was not the intercourse of two accomplices in crime. These are some

of the lines in which Tickell poured forth his sorrow 1
over the coffin of Addison:

“Or dost thou warn poor mortals left behind,
A task well suited to thy gentle mind?
Oh, if sometimes thy spotless form descend,
To me thine aid, thou guardian genius, lend.
When rage misguides me, or when fear alarms,
When pain distresses, or when pleasure charms,
In silent whisperings purer thoughts impart,
And turn from ill a frail and feeble heart; 10
Lead through the paths thy virtue trod before,
Till bliss shall join, nor death can part us more.”

In what words, we should like to know, did this guardian genius invite his pupil to join in a plan such as the Editor of the *Satirist* would hardly dare to propose to the Editor of the *Age*?

We do not accuse Pope of bringing an accusation which he knew to be false. We have not the smallest doubt that he believed it to be true; and the evidence on which he believed it he found in his own bad heart. 20
His own life was one long series of tricks, as mean and as malicious as that of which he suspected Addison and Tickell. He was all stiletto and mask. To injure, to insult, and to save himself from the consequences of injury and insult by lying and equivocating, was the habit of his life. He published a lampoon on the Duke of Chandos; he was taxed with it; and he lied and equivocated. He published a lampoon on Aaron Hill; he was taxed with it; and he lied and equivocated. He published a still fouler lampoon on Lady Mary Wortley 30
Montague; he was taxed with it; and he lied with more than usual effrontery and vehemence. He puffed himself and abused his enemies under feigned names. He robbed himself of his own letters, and then raised the hue and cry after them. Besides his frauds of malig-

1 nity, of fear, of interest, and of vanity, there were frauds
which he seems to have committed from love of fraud
alone. He had a habit of stratagem, a pleasure in
outwitting all who came near him. Whatever his object
might be, the indirect road to it was that which he preferred.
For Bolingbroke, Pope undoubtedly felt as
much love and veneration as it was in his nature to
feel for any human being. Yet Pope was scarcely dead
10 when it was discovered that, from no motive except
the mere love of artifice, he had been guilty of an act
of gross perfidy to Bolingbroke.

Nothing was more natural than that such a man as
this should attribute to others that which he felt within
himself. A plain, probable, coherent explanation is
frankly given to him. He is certain that it is all a
romance. A line of conduct scrupulously fair, and even
friendly, is pursued towards him. He is convinced
that it is merely a cover for a vile intrigue by which he
is to be disgraced and ruined. It is vain to ask him
20 for proofs. He has none, and wants none, except
those which he carries in his own bosom.

Whether Pope's malignity at length provoked Addison
to retaliate for the first and last time, cannot now
be known with certainty. We have only Pope's story,
which runs thus. A pamphlet appeared containing
some reflections which stung Pope to the quick. What
those reflections were, and whether they were reflections
of which he had a right to complain, we have now
no means of deciding. The Earl of Warwick, a foolish
30 and vicious lad, who regarded Addison with the feelings
with which such lads generally regard their best friends,
told Pope, truly or falsely, that this pamphlet had been
written by Addison's direction. When we consider
what a tendency stories have to grow, in passing even
from one honest man to another honest man, and when

we consider that to the name of honest man neither Pope nor the Earl of Warwick had a claim, we are not disposed to attach much importance to this anecdote. 1

It is certain, however, that Pope was furious. He had already sketched the character of Atticus in prose. In his anger he turned this prose into the brilliant and energetic lines which every body knows by heart, or ought to know by heart, and sent them to Addison. One charge which Pope has enforced with great skill is probably not without foundation. Addison was, we are inclined to believe, too fond of presiding over a circle of humble friends. Of the other imputations which these famous lines are intended to convey, scarcely one has ever been proved to be just, and some are certainly false. That Addison was not in the habit of "damning with faint praise" appears from innumerable passages in his writings, and from none more than from those in which he mentions Pope. And it is not merely unjust, but ridiculous, to describe a man who made the fortune of almost every one of his intimate friends, as "so obliging that he ne'er obliged" 10 20

That Addison felt the sting of Pope's satire keenly, we cannot doubt. That he was conscious of one of the weaknesses with which he was reproached, is highly probable. But his heart, we firmly believe, acquitted him of the gravest part of the accusation. He acted like himself. As a satirist he was, at his own weapons, more than Pope's match; and he would have been at no loss for topics. A distorted and diseased body, tenanted by a yet more distorted and diseased mind; spite and envy thinly disguised by sentiments as benevolent and noble as those which Sir Peter Teazle admired in Mr. Joseph Surface; a feeble sickly licentiousness; an odious love of filthy and noisome images; these were things which a genius less powerful than 30

1 that to which we owe the Spectator could easily have held up to the mirth and hatred of mankind. Addison had, moreover, at his command other means of vengeance which a bad man would not have scrupled to use. He was powerful in the state. Pope was a Catholic; and, in those times, a minister would have found it easy to harass the most innocent Catholic by innumerable petty vexations. Pope, near twenty years later, said that "through the lenity of the government
 10 alone he could live with comfort". "Consider," he exclaimed, "the injury that a man of high rank and credit may do to a private person, under penal laws and many other disadvantages." It is pleasing to reflect that the only revenge which Addison took was to insert in the Freeholder a warm encomium on the translation of the Iliad, and to exhort all lovers of learning to put down their names as subscribers. There could be no doubt, he said, from the specimens already published, that the masterly hand of Pope
 20 would do as much for Homer as Dryden had done for Virgil. From that time to the end of his life, he always treated Pope, by Pope's own acknowledgment, with justice. Friendship was, of course, at an end.

One reason which induced the Earl of Warwick to play the ignominious part of talebearer on this occasion, may have been his dislike of the marriage which was about to take place between his mother and Addison. The Countess Dowager, a daughter of the old and honourable family of the Middletons of Chirk,
 30 a family which in any country but ours would be called noble, resided at Holland House. Addison had, during some years, occupied at Chelsea a small dwelling, once the abode of Nell Gwynn. Chelsea is now a district of London, and Holland House may be called a town residence. But, in the days of Anne

and George the First, milkmaids and sportsmen wandered between green hedges and over fields bright with daisies, from Kensington almost to the shore of the Thames. Addison and Lady Warwick were country neighbours, and became intimate friends. The great wit and scholar tried to allure the young Lord from the fashionable amusements of beating watchmen, breaking windows, and rolling women in hogsheads down Holborn Hill, to the study of letters and the practice of virtue. These well-meant exertions did little good, however, either to the disciple or to the master. Lord Warwick grew up a rake; and Addison fell in love. The mature beauty of the Countess has been celebrated by poets in language which, after a very large allowance has been made for flattery, would lead us to believe that she was a fine woman; and her rank doubtless heightened her attractions. The courtship was long. The hopes of the lover appear to have risen and fallen with the fortunes of his party. His attachment was at length matter of such notoriety that, when he visited Ireland for the last time, Rowe addressed some consolatory verses to the Chloe of Holland House. It strikes us as a little strange that, in these verses, Addison should be called Lycidas, a name of singularly evil omen for a swain just about to cross St. George's Channel. 10 20

At length Chloe capitulated. Addison was indeed able to treat with her on equal terms. He had reason to expect preferment even higher than that which he had attained. He had inherited the fortune of a brother who died Governor of Madras. He had purchased an estate in Warwickshire, and had been welcomed to his domain in very tolerable verse by one of the neighbouring squires, the poetical foxhunter, William Somerville. In August, 1716, the news- 30

1 papers announced that Joseph Addison, Esquire, famous for many excellent works both in verse and prose, had espoused the Countess Dowager of Warwick.

He now fixed his abode at Holland House, a house which can boast of a greater number of inmates distinguished in political and literary history than any other private dwelling in England. His portrait still hangs there. The features are pleasing; the complexion is remarkably fair; but, in the expression, we
10 trace rather the gentleness of his disposition than the force and keenness of his intellect.

Not long after his marriage he reached the height of civil greatness. The Whig government had, during some time, been torn by internal dissensions. Lord
Townshend led one section of the Cabinet, Lord
Sunderland the other. At length, in the spring of
1717, Sunderland triumphed. Townshend retired
from office, and was accompanied by Walpole and
20 Cowper. Sunderland proceeded to reconstruct the Ministry; and Addison was appointed Secretary of State. It is certain that the Seals were pressed upon him, and were at first declined by him. Men equally versed in official business might easily have been found; and his colleagues knew that they could not expect assistance from him in debate. He owed his elevation to his popularity, to his stainless probity, and to his literary fame.

But scarcely had Addison entered the Cabinet
30 when his health began to fail. From one serious attack he recovered in the autumn; and his recovery was celebrated in Latin verses, worthy of his own pen, by Vincent Bourne, who was then at Trinity College, Cambridge. A relapse soon took place; and, in the following spring, Addison was prevented by a severe

asthma from discharging the duties of his post. He 1
resigned it, and was succeeded by his friend Craggs,
a young man whose natural parts, though little im-
proved by cultivation, were quick and showy, whose
graceful person and winning manners had made him
generally acceptable in society, and who, if he had
lived, would probably have been the most formidable
of all the rivals of Walpole.

As yet there was no Joseph Hume. The Ministers,
therefore, were able to bestow on Addison a retiring 10
pension of fifteen hundred pounds a year. In what
form this pension was given we are not told by the
biographers, and we have not time to inquire. But it
is certain that Addison did not vacate his seat in the
House of Commons.

Rest of mind and body seemed to have re-estab-
lished his health; and he thanked God, with cheerful
piety, for having set him free both from his office and
from his asthma. Many years seemed to be before
him, and he meditated many works, a tragedy on the 20
death of Socrates, a translation of the Psalms, a treatise
on the evidences of Christianity. Of this last perform-
ance, a part, which we could well spare, has come down
to us.

But the fatal complaint soon returned, and gradually
prevailed against all the resources of medicine. It is
melancholy to think that the last months of such a life
should have been overclouded both by domestic and
by political vexations. A tradition which began early,
which has been generally received, and to which we 30
have nothing to oppose, has represented his wife as an
arrogant and imperious woman. It is said that, till
his health failed him, he was glad to escape from the
Countess Dowager and her magnificent dining-room,
blazing with the gilded devices of the House of Rich,

- 1 to some tavern where he could enjoy a laugh, a talk about Virgil and Boileau, and a bottle of claret, with the friends of his happier days. All those friends, however, were not left to him. Sir Richard Steele had been gradually estranged by various causes. He considered himself as one who, in evil times, had braved martyrdom for his political principles, and demanded, when the Whig party was triumphant, a large compensation for what he had suffered when it
- 10 was militant. The Whig leaders took a very different view of his claims. They thought that he had, by his own petulance and folly, brought them as well as himself into trouble, and though they did not absolutely neglect him, doled out favours to him with a sparing hand. It was natural that he should be angry with them, and especially angry with Addison. But what above all seems to have disturbed Sir Richard, was the elevation of Tickell, who, at thirty, was made by Addison Undersecretary of State; while the Editor of the
- 20 Tatler and Spectator, the author of the Crisis, the member for Stockbridge who had been persecuted for firm adherence to the House of Hanover, was, at near fifty, forced, after many solicitations and complaints, to content himself with a share in the patent of Drury Lane theatre. Steele himself says in his celebrated letter to Congreve, that Addison, by his preference of Tickell, "incurred the warmest resentment of other gentlemen"; and everything seems to indicate that, of those resentful gentlemen, Steele was himself one.
- 30 While poor Sir Richard was brooding over what he considered as Addison's unkindness, a new cause of quarrel arose. The Whig party, already divided against itself, was rent by a new schism. The celebrated Bill for limiting the number of Peers had been brought in. The proud Duke of Somerset, first in

rank of all the nobles whose religion permitted them 1
to sit in Parliament, was the ostensible author of the
measure. But it was supported, and, in truth, devised
by the Prime Minister.

We are satisfied that the Bill was most pernicious;
and we fear that the motives which induced Sunder-
land to frame it were not honourable to him. But we
cannot deny that it was supported by many of the best
and wisest men of that age. Nor was this strange.
The royal prerogative had, within the memory of the 10
generation then in the vigour of life, been so grossly
abused, that it was still regarded with a jealousy
which, when the peculiar situation of the House of
Brunswick is considered, may perhaps be called im-
moderate. The particular prerogative of creating
peers had, in the opinion of the Whigs, been grossly
abused by Queen Anne's last ministry; and even the
Tories admitted that her Majesty, in swamping, as it
has since been called, the Upper House, had done
what only an extreme case could justify. The theory 20
of the English constitution, according to many high
authorities, was that three independent powers, the
sovereign, the nobility, and the commons, ought con-
stantly to act as checks on each other. If this theory
were sound, it seemed to follow that to put one of
these powers under the absolute control of the other
two, was absurd. But if the number of peers were
unlimited, it could not well be denied that the Upper
House was under the absolute control of the Crown
and the Commons, and was indebted only to their 30
moderation for any power which it might be suffered
to retain.

Steele took part with the Opposition, Addison with
the Ministers. Steele, in a paper called the Plebeian,
vehemently attacked the bill. Sunderland called for

- 1 help on Addison, and Addison obeyed the call. In a paper called the Old Whig, he answered, and indeed refuted, Steele's arguments. It seems to us that the premises of both the controversialists were unsound, that, on those premises, Addison reasoned well and Steele ill, and that consequently Addison brought out a false conclusion, while Steele blundered upon the truth. In style, in wit, and in politeness, Addison maintained his superiority, though the Old Whig is by
- 10 no means one of his happiest performances.

At first, both the anonymous opponents observed the laws of propriety. But at length Steele so far forgot himself as to throw an odious imputation on the morals of the chiefs of the administration. Addison replied with severity, but, in our opinion, with less severity than was due to so grave an offence against morality and decorum; nor did he, in his just anger, forget for a moment the laws of good taste and good breeding. One calumny which has been often re-

20 peated, and never yet contradicted, it is our duty to expose. It is asserted in the *Biographia Britannica*, that Addison designated Steele as "little Dicky". This assertion was repeated by Johnson, who had never seen the Old Whig, and was therefore excusable. It has also been repeated by Miss Aikin, who has seen the Old Whig, and for whom therefore there is less excuse. Now, it is true that the words "little Dicky" occur in the Old Whig, and that Steele's name was Richard. It is equally true that the words "little

30 Isaac" occur in the *Duenna*, and that Newton's name was Isaac. But we confidently affirm that Addison's little Dicky had no more to do with Steele, than Sheridan's little Isaac with Newton. If we apply the words "little Dicky" to Steele, we deprive a very lively and ingenious passage, not only of all its wit, but of all

its meaning. Little Dicky was the nickname of Henry 1
Norris, an actor of remarkably small stature, but of
 great humour, who played the usurer Gomez, then a
 most popular part, in Dryden's Spanish Friar.¹

The merited reproof which Steele had received,
 though softened by some kind and courteous ex-
 pressions, galled him bitterly. He replied with little
 force and great acrimony; but no rejoinder appeared.
 Addison was fast hastening to his grave; and had, we
 may well suppose, little disposition to prosecute a 10
 quarrel with an old friend. His complaint had termi-
 nated in dropsy. He bore up long and manfully.
 But at length he abandoned all hope, dismissed his
 physicians, and calmly prepared himself to die.

His works he intrusted to the care of Tickell, and
 dedicated them a very few days before his death to
Craggs, in a letter written with the sweet and graceful
 eloquence of a Saturday's Spectator. In this his last
 composition, he alluded to his approaching end in
 words so manly, so cheerful, and so tender, that it is 20
 difficult to read them without tears. At the same time
 he earnestly recommended the interests of Tickell to
 the care of Craggs.

Within a few hours of the time at which this dedi-

¹ We will transcribe the whole paragraph. How it can ever have been
 misunderstood is unintelligible to us.

"But our author's chief concern is for the poor House of Commons, whom
 he represents as naked and defenceless, when the Crown, by losing this
 prerogative, would be less able to protect them against the power of the
 House of Lords. Who forbears laughing when the Spanish Friar represents 30
 little Dicky, under the person of Gomez, insulting the Colonel that was
 able to fright him out of his wits with a single frown? This Gomez, says he,
 flew upon him like a dragon, got him down, the Devil being strong in him,
 and gave him bastinado on bastinado, and buffet on buffet, which the
 poor Colonel, being prostrate, suffered with a most Christian patience. The
 improbability of the fact never fails to raise mirth in the audience; and one
 may venture to answer for a British House of Commons, if we may guess,
 from its conduct hitherto, that it will scarce be either so tame or so weak as
 our author supposes."

I cation was written, Addison sent to beg Gay, who was then living by his wits about town, to come to Holland House. Gay went, and was received with great kindness. To his amazement his forgiveness was implored by the dying man. Poor Gay, the most goodnatured and simple of mankind, could not imagine what he had to forgive. There was, however, some wrong, the remembrance of which weighed on Addison's mind, and which he declared himself anxious to repair. He
10 was in a state of extreme exhaustion; and the parting was doubtless a friendly one on both sides. Gay supposed that some plan to serve him had been in agitation at Court, and had been frustrated by Addison's influence. Nor is this improbable. Gay had paid assiduous court to the royal family. But in the Queen's days he had been the eulogist of Bolingbroke, and was still connected with many Tories. It is not strange that Addison, while heated by conflict, should have thought himself justified in obstructing the pre-
20 ferment of one whom he might regard as a political enemy. Neither is it strange that, when reviewing his whole life, and earnestly scrutinizing all his motives, he should think that he had acted an unkind and ungenerous part, in using his power against a distressed man of letters, who was as harmless and as helpless as a child.

One inference may be drawn from this anecdote. It appears that Addison, on his deathbed, called himself to a strict account; and was not at ease till he
30 had asked pardon for an injury which it was not even suspected that he had committed, for an injury which would have caused disquiet only to a very tender conscience. Is it not reasonable to infer that, if he had really been guilty of forming a base conspiracy against the fame and fortunes of a rival, he would have

expressed some remorse for so serious a crime? But 1
it is unnecessary to multiply arguments and evidence
for the defence, when there is neither argument nor
evidence for the accusation.

The last moments of Addison were perfectly serene.
His interview with his son-in-law is universally known.
“See,” he said, “how a Christian can die.” The piety
of Addison was, in truth, of a singularly cheerful char-
acter. The feeling which predominates in all his
devotional writings is gratitude. God was to him the 10
allwise and allpowerful friend who had watched over
his cradle with more than maternal tenderness; who
had listened to his cries before they could form them-
selves in prayer; who had preserved his youth from
the snares of vice; who had made his cup run over
with worldly blessings; who had doubled the value
of those blessings, by bestowing a thankful heart to
enjoy them, and dear friends to partake them; who
had rebuked the waves of the Ligurian gulf, had puri-
fied the autumnal air of the Campagna, and had re- 20
strained the avalanches of Mont Cenis. Of the Psalms,
his favourite was that which represents the Ruler of
all things under the enduring image of a shepherd,
whose crook guides the flock safe, through gloomy
and desolate glens, to meadows well watered and rich
with herbage. On that goodness to which he ascribed
all the happiness of his life, he relied in the hour of
death with the love which casteth out fear. He died
on the seventeenth of June, 1719. He had just entered
on his forty-eighth year. 30

His body lay in state in the Jerusalem Chamber,
and was borne thence to the Abbey at dead of
night. The choir sang a funeral hymn. Bishop
Atterbury, one of those Tories who had loved and
honoured the most accomplished of the Whigs, met

1 the corpse, and led the procession by torchlight, round the shrine of Saint Edward and the graves of the Plantagenets, to the Chapel of Henry the Seventh. On the north side of that Chapel, in the vault of the House of Albemarle, the coffin of Addison lies next to the coffin of Montague. Yet a few months; and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was
 10 placed close to the coffin of Addison.

Many tributes were paid to the memory of Addison; but one alone is now remembered. Tickell bewailed his friend in an elegy which would do honour to the greatest name in our literature, and which unites the energy and magnificence of Dryden to the tenderness and purity of Cowper. This fine poem was prefixed to a superb edition of Addison's works, which was published, in 1721, by subscription. The names of the subscribers proved how widely his fame had been spread.
 20 That his countrymen should be eager to possess his writings, even in a costly form, is not wonderful. But it is wonderful that, though English literature was then little studied on the Continent, Spanish Grandees, Italian Prelates, Marshals of France, should be found in the list. Among the most remarkable names are those of the Queen of Sweden, of Prince Eugene, of the Grand Duke of Tuscany, of the Dukes of Parma, Modena, and Guastalla, of the Doge of Genoa, of the Regent Orleans, and of Cardinal Dubois. We ought
 30 to add that this edition, though eminently beautiful, is in some important points defective; nor, indeed, do we yet possess a complete collection of Addison's writings.

It is strange that neither his opulent and noble widow, nor any of his powerful and attached friends,

should have thought of placing even a simple tablet, 1
inscribed with his name, on the walls of the Abbey.
It was not till three generations had laughed and wept
over his pages that the omission was supplied by the
public veneration. At length, in our own time, his
image, skilfully graven, appeared in Poet's Corner. It
represents him, as we can conceive him, clad in his
dressing gown, and freed from his wig, stepping from
his parlour at Chelsea into his trim little garden, with
the account of the Everlasting Club, or the Loves of 10
Hilpa and Shalum, just finished for the next day's
Spectator, in his hand. Such a mark of national
respect was due to the unsullied statesman, to the
accomplished scholar, to the master of pure English
eloquence, to the consummate painter of life and
manners. It was due, above all, to the great satirist,
who alone knew how to use ridicule without abusing
it, who, without inflicting a wound, effected a great
social reform, and who reconciled wit and virtue, after 20
a long and disastrous separation, during which wit had
been led astray by profligacy, and virtue by fanaticism.

NOTES.

p. 1, l. 1. **Lucy Aikin** was born, Nov. 6, 1781, at Warrington. She assisted her father, a medical man, in his literary efforts to popularise science. Her chief original works were four—*Memoirs of the Court of Queen Elizabeth*, 1818; *Memoirs of the Court of King James I.*, 1822; *Memoirs of the Court of Charles I.*, 1833; *Life of Addison*, 1843. She died at Hampstead, Jan. 29th, 1864.

p. 1, l. 13. **courteous knight**. See *Orlando Furioso*, xlv. 68.

p. 1, l. 21. **pleasing Memoirs**, &c., published in 1822. The *Edinburgh Review* said of this: "A work very nearly as entertaining as a novel, and far more instructive than most histories".

p. 2, l. 7. **Laputan flapper**. *Gulliver's Travels*, Part III., Chapter II. In Laputa the people thought so deeply that youths carrying flappers waited on the great men and roused them, when necessary, from their abstraction by gentle touches on the mouth and ear

p. 2, l. 19. **Shakspeare**, 1564-1616.

Raleigh, 1552-1618. He was in great favour under Elizabeth, but soon after the accession of James I. was accused of complicity in the Arabella Stuart conspiracy. After an imprisonment of twelve years, he was liberated to undertake an expedition to Guiana, but on his return was executed under the original sentence in 1618. While in prison he wrote his *History of the World*, which he continued as far down as the Second Macedonian War.

p. 2, l. 20. **Congreve**, 1672-1729. Called the English Terence. His leading comedies are—*The Old Bachelor*, *The Double Dealer*, *Love for Love*, *The Mourning Bride*.

Prior, Matthew, 1664-1721. Held several important posts in the ambassadorial service. His chief work was *Fables*.

p. 2, l. 21. **Theobald's**, a magnificent palace in the parish of Chishurst, near London, formerly the residence of Elizabeth's Lord Burleigh.

p. 2, l. 22. **Steenkirks**, a kind of loose necktie. The tie was so called to commemorate the negligent dress of the French officers at the battle of Steenkirk (1692), when they were surprised.

p. 2, l. 23. **Hampton**, i.e. Hampton Court Palace, 12 miles from London.

p. 3, l. 5. **a hundred and twenty years**. Addison died in 1719. The date of this essay is July, 1843.

p. 3, l. 16. **Parnell**, Thomas, 1679–1717. His chief work is *The Hermit*.

p. 3, l. 17. **Blair**, 1718–1800. Professor of Literature at St. Andrews, and subsequently at Edinburgh. In his *Course of Literature* he treats as a philosopher of the principles of the beautiful and of the rules of composition. He was distinguished for his good taste.

p. 3, l. 18. **Dr. Johnson's**, *i.e.* the tragedy of *Irene*. Addison's was *Cato*. Johnson (1709–1784) was born at Lichfield. By honest and independent work he rose from poverty to a high literary position. He wrote poems, *London*, and *The Vanity of Human Wishes*; *Lives of the Poets*, *Rasselas*, a tale, papers in *The Rambler*, and compiled his great *Dictionary*. His tragedy of *Irene* was acted in 1749, but had been written many years earlier.

p. 3, l. 19. high department of literature, essay writing.

p. 3, l. 27. **Button's**, a coffee-house frequented by Addison, Steele, Pope, Swift, Arbuthnot, Garth, and others.

p. 4, l. 14. *Biographia Britannica*, 6 vols., pub. 1747–66; enlarged by Dr. Kippis and others, 1777–93, 5 vols., and a portion of a 6th (Featley—Foster), of this portion only two copies are extant.

p. 4, l. 22. liturgy, form of service.

p. 4, l. 24. the Wild of Sussex, the Weald of Sussex, the portion of the country north of the South Downs. In ancient days it was forest.

p. 4, l. 26. Dunkirk, in the N.E. of France. Came into English possession in 1658; sold by Charles II. in 1662 to Louis XIV. of France for £400,000, which Charles put in his own coffers.

p. 4, l. 27. Tangier, the port of Morocco, was given to Charles II. along with Bombay and £500,000 as the marriage portion of Catharine of Braganza in 1662. We abandoned it in 1684.

p. 5, l. 7. **Rabbinical Learning**, the exposition of the Jewish law and of the *Talmud*.

p. 5, l. 9. **Salisbury**, in Wiltshire.

p. 5, l. 10. **Lichfield**, in Staffordshire.

p. 5, l. 14. **Tillotson**, Archbishop of Canterbury in 1691. He had a seat in the council.

p. 5, l. 15. In 1672. At this time the Rev. L. Addison was rector of Milston in Wiltshire, and it was there that Joseph Addison was born on May 1st, 1672.

p. 5, l. 19. Charter House, a famous school founded in 1611 and carried on, till its removal to Godalming in Surrey in 1872, in Aldersgate Street, London.

p. 5, l. 24. from school, from Nash's school at Amesbury.

p. 5, l. 35. He was entered, &c. In 1687.

p. 6, l. 1. not many months, about two years.

p. 6, l. 2. Latin verses. Their subject was *Inauguratio Regis Gulielmi*.

p. 6, l. 11. his Chancellor, Judge Jeffreys.

p. 6, l. 14. prosecution of the Bishops. In 1688 James II. issued a Declaration of Indulgence, suspending by his own authority all penal statutes which ordered conformity to the established religion, and he furthermore commanded that it should be read in all chapels after divine service. Sancroft, the primate, along with six other bishops, drew up a petition stating that, as the Indulgence was founded on a prerogative formerly declared illegal by the parliament, they could not read it. For this petition they were brought to trial on a charge of libel, but were acquitted June 30, 1688.

p. 6, ll. 16-28. James II. had appointed a Catholic to be president, one Anthony Farmer. In this there was a double illegality, for the right of election lay with the Fellows, and a Catholic was ineligible. The Fellows chose John Hough, but he and the Fellows themselves were expelled by the orders of James, who, without insisting on his appointment of Farmer, now ordered Parker, Bishop of Oxford, to be installed president, and appointed twelve Catholic Fellows.

p. 7, l. 3. A Demy is a scholar who, besides giving proof of scholarship, must show need of pecuniary assistance. Students who at other colleges are called 'scholars', as holding 'scholarships', are called 'demies' at Magdalen. The word is an abbreviated form of *demi-socius*, half-fellow.

p. 7, l. 7. Cherwell, a tributary of the Thames, running through Oxford.

p. 7, l. 23. Lucretius, B.C. 95-B.C. 51; wrote a poem in 6 books, *De Natura Rerum*.

Catullus, B.C. 87-B.C. 57 (or B.C. 47); his poems consist chiefly of epigrams and love poems. See note on 45. 20.

p. 7, l. 24. Claudian. Born about A.D. 365 at Alexandria, in Egypt. His contemporaries thought so highly of him that they raised a statue to him bearing an inscription which compared him to Homer and Virgil.

Prudentius, born in A.D. 348, one of the earliest Christian poets. Wrote songs and hymns.

p. 7, l. 30. Buchanan, 1506-1582. A Scotchman; he taught in Scotland, and, during exile, both in France and Portugal. After his return home he again was famous as a teacher. Earl Murray and James I. were educated by him. He was renowned especially as a historian and as a writer of Latin verse.

p. 7, l. 30. Milton, 1608-1674. Most of his Latin poems were among the earliest of his works, and were written during his college days. They consist of 7 elegies, 13 epigrams, and 10 other poems.

p. 8, l. 5. **His knowledge of Greek.** Mr. Courthope ("English Men of Letters"—*Addison*, p. 28) considers that Macaulay decidedly underrates Addison's knowledge of Greek. He says "that Addison was not a scholar of the class of Bentley or Porson may be readily admitted. But many scattered allusions in his works prove that his acquaintance with the Greek poets of every period, if cursory, was wide and intelligent; he was sufficiently master of the language thoroughly to understand the spirit of what he read; he undertook, while at Oxford, a translation of Herodotus, and one of the papers in *The Spectator* is a direct imitation of a *jeu d'esprit* of Lucian's."

p. 8, ll. 14 *fol.* Macaulay now gives five arguments to show that Addison's knowledge of Greek and of Latin prose was limited.

p. 8, l. 16. **Metamorphoses**, a poetical account by Ovid (B.C. 43-A.D. 17), in fifteen books, of the relations of gods with human affairs from Chaos to Augustus. It is mainly a series of love episodes of the gods.

p. 8, l. 19. **apposite, suitable.**

Virgil, B.C. 70 or 69-B.C. 19. Born at Mantua, wrote *Eclogues*, *Georgics*, *Æneid*. Donatus (A.D. 350) says the following lines were written by Virgil himself for his tomb:

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope. Cecini pascua, rura, duces.

p. 8, l. 20. **Statius**, A.D. 61-96. Wrote two epic poems, the *Thebais* in twelve books, and the *Achilleis* (unfinished) in two; also a collection of pieces called *Silvæ*.

Claudian. See note on 7. 24.

p. 8, l. 24. **Pentheus**, son and successor of Echion, King of Thebes, violently opposed the worship of Bacchus; this god, in revenge, caused his mother and aunts to mistake him for a lion and to tear him to pieces during the Bacchic ceremonials. This tale forms the story of the *Bacchæ* of Euripides.

p. 8, l. 26. **Euripides**, born at Salamis, B.C. 480. One of the three great Greek tragedians, Æschylus, Sophocles, Euripides. Nineteen of his dramas are extant.

Theocritus, born about B.C. 290. A Syracusan poet of pastoral life. 31 of his idylls and 23 epigrams are extant.

p. 8, ll. 32 *fol.* Second reason for believing that Addison's knowledge of Greek and of Latin prose was limited.

p. 8, l. 35. **Ausonius**, a late Roman poet, born A.D. 310. He

wrote idylls, the chief one being that on the Moselle, called *Mosella*.

Manilius, a poet of the Augustan age, his poem is called *Astronomicon*.

Cicero, born at Arpinum, B.C. 106. After being a lawyer, he went for two years to study in Greece, and, returning to Rome in B.C. 77, entered into public life and rose to be consul; while consul he put down the Catiline conspiracy, and illegally, though of necessity, executed the conspirators untried. This gave rise to political attacks, and he retired into voluntary exile. In the next year he returned, and in B.C. 52 went out as governor of Cilicia. During the quarrel between Cæsar and Pompey he attached himself to the latter, but was forgiven by Cæsar. After the assassination of Cæsar, he issued the *Philippics* against Antony, and was consequently proscribed by the second triumvirate (Octavius, Antony, and Lepidus) and murdered. He left numerous orations and over 800 epistles.

p. 9, l. 3. **poetasters**, inferior poets.

p. 9, l. 8. **Hannibal**, B.C. 247–B.C. 183, the celebrated Carthaginian general. In the course of the war against Rome he crossed the Pyrenees at the head of 59,000 men, but lost so many men from the weather and from the attacks of the mountaineers, that on reaching the Po he had only 20,000 foot and 6000 horse.

p. 9, l. 9. **Polybius**, a Greek historian, B.C. 204–122. He wrote *Universal History* from near the commencement of second Punic War to the Conquest of Corinth; it is preceded by a general sketch of earlier Roman history. Five books and parts of others are extant.

p. 9, l. 10. **Livy**, Titus, B.C. 59–A.D. 17. The great Roman historian. Wrote *Historiæ* or *Annales rerum Romanarum ab urbe condita* in 142 books, comprehending 743 years to B.C. 9. Only 35 of these books are extant. The 21st contains the account of Hannibal.

p. 9, l. 11. **Silius Italicus**, A.D. 25–100. An epic poem in 17 books, called *Punica*, on the Second Punic War.

p. 9, l. 12. **Rubicon**, a small stream, which in Cæsar's days formed part of the boundary between Italy proper and Cisalpine Gaul. Hence "to cross the Rubicon" with an army, as Cæsar did, was equivalent to declaring war against the Senate.

Plutarch, died about A.D. 120, wrote *Parallel Lives of Illustrious Men* (of Greece and Rome). Just half way through his life of Cæsar he gives an account of his crossing the Rubicon.

p. 9, l. 13. **the Commentaries**. Cæsar's (B.C. 100–44) *de Bello Civili* gives an account of these transactions, but does not mention

the Rubicon. The story of Cæsar's crossing the stream is told by Plutarch and Lucan.

p. 9, l. 14. **Atticus**, the great friend and correspondent of Cicero.

p. 9, l. 17. **Lucan**, a native of Corduba in Spain, A.D. 39–65. The *Pharsalia*, which gives an account of the wars of Cæsar and Pompey, is here alluded to.

p. 9, ll. 18 *fol.* Third reason.

p. 9, l. 19. **Florence**, on the river Arno.

p. 9, l. 20. **Pindar**, born near Thebes, B.C. 520, died about B.C. 450. Wrote songs and odes of every kind, of which forty-five odes have come down to us.

p. 9, l. 21. **Callimachus**, born B.C. 256. Wrote elegies and a book called the *Causes*. These were of the various mythical stories.

Attic dramatists. Æschylus, Sophocles, and Euripides.

p. 9, l. 22. **Horace**, born in Apulia, B.C. 65; at school in Rome and Athens. Friend of Virgil, Maecenas, and Augustus. Wrote *Odes*, *Epodes*, *Carmen Seculare*, *Satires*, *Epistles*, *Ars Poetica*.

p. 9, l. 23. **Juvenal**, born A.D. 39 or 42, may be styled the last Roman poet, for after him Roman poetry decayed. *Satires*.

Statius. See note on 8. 20.

Ovid. See note on 8. 16.

p. 9, l. 24. **Treatise on Medals**. Macaulay now gives a fourth reason.

p. 9, ll. 34 *fol.* Fifth reason.

p. 10, l. 9. **Cock-lane ghost**. A ghost was supposed to haunt a house in Cock-lane. Crowds went to the house; it turned out to be a girl of eleven amusing herself.

p. 10, l. 10. **Ireland's Vortigern**. William Henry Ireland (1777–1835) forged some plays as Shakspeare's, of which *Vortigern* was one. This was acted by John Kemble in 1795.

p. 10, l. 11. **Thundering Legion**. While Marcus Aurelius in A.D. 174 was fighting against the Quadi and Marcomanni, his army suffered severely from want of water. Eusebius says the 12th Legion fell on their knees and prayed for rain, when forthwith a storm broke overhead, supplying the Roman army with water and dealing destruction to the foe. From this storm the Legio Melitina was ever after called the Thundering Legion. (Dr. Brewer.)

p. 10, l. 12. **Tiberius**, Second Roman Emperor, born B.C. 42, died A.D. 37.

p. 10, l. 13. **Agbarus**, King of Edessa, a city of Northern Mesopotamia. He was the 15th of his line, and is famous for the legendary correspondence with Christ reported by Eusebius.

p. 10, ll. 18 *fol.* Macaulay's answer to one of Miss Aikin's arguments that Addison was a Greek scholar. The student should note these occasional references to the book which Macaulay is supposed to be criticizing.

p. 10, l. 21. **Herodotus**, the Greek historian, B.C. 484. His work is in nine books and embraces B.C. 700-479.

p. 10, l. 25. **Boyle**, Charles, Earl of Orrery. Translated Plutarch's Life of Lysander and published an edition of the *Epistles of Phalaris*, which gave rise to the Bentley controversy.

Blackmore, Sir Richard, a physician and voluminous writer. 7 long poems, *Creation* is the best.

p. 10, l. 31. **aphorism**, a maxim, or definition, ἀφορίζειν, to mark off.

apophthegm, a wise saying, ἀπόφθεγμα, a thing uttered.

p. 11, l. 5. **Bentley**, 1662-1742. Librarian of St. James's, and subsequently head of Trinity College, Cambridge. Boyle had issued an edition of the *Epistles of Phalaris*, who was tyrant of Agrigentum in Sicily. The *Epistles* were shown by Bentley, in a paper written for Wotton's *Ancient and Modern Learning*, to be spurious. Boyle took this up as a challenge and wrote (with the assistance of the wits of Christ Church) a specious and witty reply, but Bentley utterly crushed him with the *Dissertation on the Epistles of Phalaris*.

p. 11, l. 29. **Voyage to Lilliput**. The nation of dwarfs, *vide Gulliver's Travels*. See note on 44. 2.

p. 12, ll. 1-4. "And now between the armies rises erect the leader of the Pygmies, who in awful majesty and with grave bearing towers above all the rest in giant bulk to the height of half an ell."

p. 12, l. 8. **Drury Lane Theatre**. The first theatre on this site was opened in 1663. The present building dates from 1812.

p. 12, l. 11. **Dryden**, 1631-1701. Chief works: *Astrea Redux*, *Annus Mirabilis*, *Absalom and Achitophel*, *Mac Flecknoe*, *Religio Laici*, *Hind and Panther*, *Fables*, and a large number of plays, besides translations from Virgil and Ovid. See note on 89. 20.

p. 12, l. 17. **Congreve**. See note 2. 20.

p. 12, l. 18. **Charles Montague** (1661-1715). He was chancellor of the exchequer and under-treasurer in 1694. In 1700 he was created Baron Halifax, and subsequently Earl Halifax. He was a zealous promoter of the Hanoverian line, but having been overlooked by George I. he joined the Tories.

p. 12, l. 23. **the fourth Georgic**. Virgil's *Georgics* consist of four books. They deal with farm subjects.

p. 12, l. 27. **Newdigate prize**. An annual prize given at Oxford for English verse.

p. 12, l. 28. **Seatonian prize.** An annual prize for English verse on a sacred subject, given at Cambridge.

p. 12, l. 29. **heroic couplet.** Iambic pentameter lines in rhymed couples:

“Let ob’servation with’ exten’sive view’,
Survey’ mankind’ from Chi’na to’ Peru’”.

p. 13, l. 4. **Pope (1688–1744).** The *Pastorals* appeared in 1709 in Jonson’s *Miscellany*. His chief works were *Windsor Forest*, *Essay on Criticism*, *Essay on Man*, *Moral Essays*, *Rape of the Lock*, *Satires*, *Dunciad*, and translations of the *Iliad* and *Odyssey*. Most of his works were written in the heroic couplet, of which metre he was a complete master. See the references in the Index.

p. 13, l. 14. **Rochester (1648–1680).** A dissipated poet of the days of Charles II. He wrote charming songs and lyrics.

p. 13, l. 15. **Marvel (1620–1678).** Milton’s assistant as Latin secretary to the Commonwealth. A political pamphleteer and poet. Best poems are *Song of the Emigrants to Bermuda*, *Thoughts in a Garden*, and his *Horatian Ode* on Cromwell.

Oldham (1655–1683). Four *satires* upon the Jesuits. An ironical poem called *Ode against Virtue*.

p. 13, l. 17. **Ben Jonson (1574–1637).** One of our best dramatists. *Every Man in His Humour*, *Volpone*, *The Silent Woman*, *The Alchemist*, and two tragedies, *Sejanus* and *Catiline*.

Hoole (1727–1803), best known for his translation into English verse of Ariosto’s *Orlando Furioso*, and Tasso’s *Jerusalem Delivered*.

p. 13, l. 22. **Mr. Brunel’s mill.** The efficiency of blocks for pulleys depends on the relative proportionate size of the various parts being exactly obtained; this caused hand-made blocks to be expensive; but Mr. Brunel invented a machine which makes all the blocks exactly alike, so that when once adjusted it makes all the blocks quite true.

p. 13, ll. 27–35. From *Æneid* IV. 178, &c.

p. 14, l. 3. **Tasso (1544–1595),** one of the great Italian poets. Author of *Jerusalem Delivered*, translated by Hoole.

p. 14, l. 18. **Duke (1668–1711)** helped to translate *Ovid* and *Juvenal*.

Stepney (1663–1707) wrote occasional verse.

p. 14, l. 19. **Granville (1667–1735)** wrote verse and three plays.

Walsh (1663–1708) wrote verse, and a prose *Dialogue concerning Women*.

p. 15, l. 1. the fourth *Georgic* deals with the culture of bees.

p. 15, l. 10. Dr. Addison was now (1699) Dean of Lichfield.

p. 15, l. 14. **Charles Montague.** See note on 12. 18.

p. 15, l. 20. **Dorset (1638-1706).** Charles Sackville, Lord Buckhurst and afterwards Earl of Dorset, wrote some moderate songs, and the famous one beginning "To all you ladies now on land".

Rochester. See note on 13. 14.

p. 15, l. 23. **Rasselas, prince of Abyssinia.** This is Dr. Johnson's novel, published in 1759.

p. 16, l. 9. **Somers (1650-1716).** He took an active part against James II., and at the Revolution became Chancellor, but lost that post on the Tory reaction. From 1708-10 he was President of the Council, but on the fall of the Whigs he retired into private life.

p. 16, l. 15. **censors of the press.** See note on 42. 24.

p. 16, l. 30. **The Revolution of July, 1830.** Three days of fighting ended in the flight from Paris of Charles X., the last king of the elder branch of the Bourbons. Louis Philippe was put on the throne.

p. 16, l. 33. **At the present moment, 1843.**

p. 16, l. 35. **Professors, &c.** The historian Guizot was at the head of the ministry, and Thiers of the opposition.

p. 17, l. 7. **France had no Somersets, &c.,** meaning, no great houses to counterbalance literary talent.

p. 17, l. 18. **peace of Ryswick (in Holland), in 1697,** between France on the one side and the Emperor, Spain, England, and Holland on the other. One of the chief clauses was the recognition by Louis XIV. of William III. as king of England.

p. 17, l. 29. **Lord Chancellor, Somers.** See note on 16. 9.

p. 17, l. 32. **Hough.** See note on 6. 16.

p. 18, l. 23. **Kit Cat Club** met in Shire Lane at a mutton-pie house kept by Christopher Cat, whose pies were called Kit-Cats. Each member selected a lady to toast in drinking, and the verses he wrote in her honour were engraved on the wine-glasses of the Club. Addison selected the Countess of Manchester. The Club included most of the leading Whigs of the day.

p. 18, l. 26. **Versailles, 20 miles S.E. of Paris;** here Louis XIV. held his court.

p. 18, l. 26. **Lewis the Fourteenth, 1638-1715.**

p. 18, l. 32. **Racine, 1639-1699.** One of the greatest tragic poets of France. He wrote several plays before 1677, then he ceased for twelve years, but in 1689 turned to sacred drama, and composed *Esther* and *Athalie*. See note on 72. 4.

p. 18, l. 34. **Dacier, 1651-1722.** He annotated the classics for the use of the Dauphin.

p. 18, l. 34. **Athanasian mysteries**, a reference to the Athanasian creed.

p. 18, l. 35. **Plato** (B.C. 429–347). The famous philosopher. A pupil of Socrates.

p. 19, l. 7. Blois on the Loire, 100 miles S.W. of Paris.

p. 19, l. 13. **Joseph Spence** (1698–1768), Professor of Poetry, and later of Modern History at Oxford. He wrote *Anecdotes* of men he had met.

p. 19, l. 30. **Bishop Hough**. See note on 6. 16. Hough had obtained the bishopric of Oxford. He was afterwards Bishop of Lichfield and of Worcester.

p. 19, l. 31. **Malbranche** (1638–1715). A philosophical theologian. Chief work, *La Recherche de la Vérité*. In his view God is the origin of all ideas and of all, so called, cause and effect.

p. 19, l. 32. **Boileau** (1636–1711). Studied first law and then theology, and finally passed to the belles-lettres. *Satires, Epistles, Art Poétique, Lutrin*. Elected a member of the Academy in 1684. In his later years he lived in retirement at Auteuil, near Paris.

p. 19, l. 34. **Newton** (1642–1727), one of the chief English mathematicians, physicists, and astronomers. Discovered the laws of gravitation and the system of the universe. Professor of Optics at Cambridge. Elected M.P. for Cambridge in 1668.

Hobbes (1588–1679). In practical politics a strong Royalist; in theoretical politics he held force to be the only foundation of right, hence absolute power is to be given to one to keep down the others. As a philosopher he was a materialist. Wrote *Behemoth*, a political work, and *Leviathan*, a philosophical work.

p. 20, l. 6. **Court**, that of Louis XIV.

Academy, the famous French literary society founded in 1635 by Richelieu. It consists of forty members, and had as its original object the fixing and purification of the language.

p. 20, l. 17. **Leicester-square**, then a fashionable part of London.

p. 20, l. 17. **Sir Joshua Reynolds** (1723–1792), a great English painter. First President of the Royal Academy. He was also an author.

p. 20, l. 18. **Mrs. Thrale** was a great friend of Dr. Johnson's, for whose use a room was always for sixteen years set apart in her house at Streatham, now a suburb of London, then a country village.

p. 20, l. 19. **Wieland** (1733–1813), Professor of Philosophy and Belles Lettres at Erfurt and later at Weimar. His works consist of poems, philosophical romances, theatrical pieces, and translations.

Lessing (1729–1781). Studied at Leipsic, then went to Berlin, where he issued *Fables*. Then came some critical papers on the

theatre. In 1765 he wrote *Laocoon, or Treatise on the Limits of Painting and Poetry*; in 1767 a play, *Minna von Barnhelm*. After this Lessing removed to Hamburg, where he reformed the theatre and wrote the *Dramaturgie*, which develops the theory of the Romantic drama. Afterwards he was librarian at Wolfenbittel, and wrote two more plays, *Emilia Galotti* and *Nathan the Wise*.

p. 20, l. 21. **Paradise Lost.** Milton. 1665.

p. 20, l. 22. **Absalom and Achitophel.** Dryden. 1681.

p. 20, l. 26. **Johnson**; see note on 3. 18. The passage quoted occurs in Johnson's *Life of Addison* in the *Lives of the Poets*.

p. 21, l. 9. **sycophant**, a servile flatterer, originally meant an informer. Obviously from *συκο* and *φανης*, a shewer of figs, but the reason of the derivation is unknown.

p. 21, l. 16. **Augustan age**, the great age of literary production in Rome. The term is used as meaning the period of Rome's greatest literary eminence. Augustus's power dates from the battle of Philippi, B.C. 42, and he died A.D. 14. Cæsar and Cicero were both dead before these dates, and Tacitus and Pliny were not born. Virgil, Horace, and Livy, however, belong to it.

p. 21, l. 19. **Livy**; see note on 9. 10. He was a native of Padua, on the Brenta, N. of the Po.

p. 21, l. 20. **Pollio** (B.C. 76–A.D. 4), born at Rome. A friend of Virgil and Horace. At first a politician, but later a writer and orator.

p. 21, l. 23. **Frederic the Great** (1712–1786) of Prussia. It is sufficient for our purpose here to note that he was deeply interested in French literature and thought. Voltaire, Diderot, d'Alembert, and Maupertuis were all visitors at his court. He wrote several works, but all in French.

p. 21, l. 32. **Erasmus** (1467–1536), born at Rotterdam, died at Bâle. The most learned man and elegant writer of his age, and one of the leaders in the Revival of Learning. His writings are all in Latin.

p. 21, l. 33. **Fracastorius** (1483–1553), physician and poet. His best works were poems in Latin.

Dr. Robertson (1721–1793), a Scotch historian. He was appointed Historiographer of Scotland. He wrote *History of Scotland under Mary and James VI.*, *History of Charles V.*, *History of America*, *Historical Inquiries on India*, 1796.

p. 21, l. 34. **Sir Walter Scott** (1771–1832), born in Edinburgh. Wrote novels and poems. See note on 83. 3.

p. 22, l. 1. **Waverley** (1814), **Marmion** (1808).

p. 22, l. 4. **alcaics**, a verse consisting of 2 dactyls and 2 trochees.

Gray (1716–1771), wrote odes, elegies, and Latin poems.

p. 22, l. 5. *elegiacs*, alternate hexameter and pentameter lines. The metre usual in funeral odes (elegy, Greek, *ἐλεγος*, a lament).

Vincent Bourne entered Trinity College in 1714. He was a very able writer of Latin verse, several small collections of which were published by him.

p. 22, ll. 8-13. "However, do not think that by that I wish to find fault with the Latin verses which you sent me from one of your illustrious academicians. I thought them very beautiful, and worthy of Vida and of Sannazar, though not of Horace and of Virgil."

p. 22, l. 12. **Vida**, 1490-1566. A modern Latin poet, born at Cremona. His chief works were the *Christiad* and the *Poetic Art*.

Sannazar (1458-1530), born at Naples. Called the Christian Virgil. Of his Latin poems the best known are *De partu Virginis*, and *Lamentatio de Morte Christi*.

p. 22, l. 15. **Père Fraguier** (1666-1728), born at Paris, a learned Jesuit.

Catullus. See note on 7. 23.

p. 22, l. 24. "Why, muse, dost thou bid me, who was born of a Sigambrian father, far on this side the Alps, once more to lisp in Latin numbers?"

p. 22, l. 29. **Machinæ Gesticulantes**, marionettes.

p. 22, l. 30. **Gerano-Pygmæomachia**, battle of the Cranes and Pygmies: this and the foregoing are titles of Latin poems by Addison.

p. 22, ll. 33 *fol.* This description should be learnt by heart.

p. 23, l. 12. **Spectator** appeared from March 1st, 1711, till December, 1712. Of the 635 numbers, Addison wrote 274. The papers treated of all subjects likely to interest readers, and became a great factor in forming a good Public Opinion. See Introduction, and refer to Index for notes.

Guardian (1712-1713). Steele issued this paper in succession to the *Spectator*. It was a daily half-sheet: 175 numbers appeared.

p. 23, l. 16. **an event**. This led to the war of the Spanish Succession which broke out in 1700.

p. 24, l. 4. **Ligurian coast**, from near Marseilles to Genoa.

p. 24, l. 9. **capuchin**, a hooded friar, so called from the small hood these monks wore.

p. 24, l. 14. **How are, &c.** See *Spectator* 489, of September 20th, 1712.

"For though in dreadful whirls we hung
High on the broken wave,

I knew Thou wert not slow to hear,
 Nor impotent to save.
 The storm was laid, the winds retir'd,
 Obedient to Thy will;
 The sea that roar'd at Thy command,
 At Thy command was still."

And see note 28. 2.

The first two lines are an echo of Virgil, *Aeneid*, vii. 810, "Vel mare per medium, fluctu suspensa tument, Ferret iter".

p. 24, l. 17. **Savona**, about 30 miles from Genoa.

p. 24, l. 19. **Genoa**, at the head of the gulf of Genoa.

p. 24, l. 20. Genoa was a republic, the chief magistrate of which was called the Doge.

p. 24, l. 21. **Book of Gold**. The register of nobles; the term, however, usually applies to Venice.

p. 24, l. 25. **the temple of the Annunciation** was erected in 1587. "This is the most sumptuous church in Genoa."

p. 24, l. 26. **house of Doria**. In 1528 Andrea Doria succeeded in throwing off French domination.

p. 24, l. 28. **Milan Cathedral** is the third largest church in Europe; it is of Gothic architecture, with some Romanesque windows.

p. 24, l. 29. **Lake Benacus**, old name for lake Garda.

p. 25, l. 1. **the Carnival**. The Carnival is really the time from January 7th till midnight on Shrove Tuesday; but the term is commonly used for the three or four days of revelry immediately before Lent.

p. 25, l. 8. **Cato**, born B.C. 95, joined Pompey in the war between him and Cæsar. Scipio was his second in command, and when that general was defeated at Thapsus, Cato killed himself.

p. 25, l. 12. Notice the anachronism; **Plutarch** was born A.D. 45 or 50; **Tasso**, A.D. 1544.

p. 25, l. 29. **San Marino**, almost due E. of Florence.

p. 26, l. 7. **St. Peter's**, the great church of Rome. Bramante in 1503 was the architect.

p. 26, l. 8. **the Pantheon** was built by Agrippa in B.C. 27. About A.D. 608 Pope Boniface IV. consecrated it as the church of St. Maria ad Martyres.

p. 26, l. 24. **Appian way**. A road between Rome and Capua, begun by Appius Claudius Caecus during his consulship.

p. 26, l. 28. **Herculaneum**, at the foot of Vesuvius, had been buried A.D. 79; its position was discovered in 1711. The theatre would hold 8000 spectators.

p. 26, l. 29. **Pompeii**. S. of Vesuvius, destroyed in A.D. 79. Its position had been discovered in 1689, but researches had only begun in 1755.

p. 26, l. 30. **Pæstum** was a flourishing town on the coast S. of Pompeii, B.C. 700-500.

p. 26, l. 34. **Salvator Rosa**, the great painter, was born near Naples in 1615. At first he painted landscapes, but at a later time turned to historical figure subjects. "The Witch of Endor" and "The Young Tobias" are in the Louvre. He also wrote poetry. His death occurred in 1673.

p. 26, l. 35. **Vico**, born in Naples 1668, died 1744, was one of the first to teach the philosophy of history. His book is entitled, *Principles of a new science relative to the common history of nations*.

p. 27, l. 2. **the ruined cities...of Yucatan**. Yucatan is a promontory in S.E. of Mexico. There are sixty-two of these ruined cities, dating back to the pre-European civilization.

p. 27, l. 4. **tunnel of Posilipo**, an excavation in the volcanic soil near Naples, near the top of the eastern entrance of which is the so-called Virgil's tomb.

p. 27, l. 5. **Capreae**, an island near Naples.

p. 27, l. 10. **Philip the Fifth** ascended the throne of Spain in 1700.

p. 27, l. 11. **Castile** is in the centre of Spain, and **Aragon** N.E. of Castile.

p. 27, l. 19. **Jacobitism**, the principles of the Jacobites, the followers of the exiled Stuart family.

Freeholder, a paper published by Addison, 1715-1716.

p. 27, l. 24. **felucca**, a small two-masted boat.

the headland, now Cape Miseno, at the N.W. end of the Bay of Naples.

p. 27, l. 26. **tomb of Misenus**, the trumpeter of Æneas, who was drowned there. See *Æneid*, vi. 233.

p. 27, l. 27. **promontory of Circe**, now called Cape Circello.

p. 27, l. 30. **met the eyes of Æneas**. See Virgil, *Æneid*, vii. 29-32, "And here Æneas from the sea beholds a great grove. The Tiber divides it with a pleasant stream, a river with whirling eddies, and yellow with a wealth of sand".

p. 27, l. 31. **Ostia**, the port of Rome.

p. 27, l. 33. **Augustan age**. See note on 21. 16.

p. 28, l. 2. **gratitude to Providence**. See the hymn beginning "How are Thy servants blest, O Lord!" The second stanza runs:

"In foreign realms, and lands remote,
Supported by Thy care,

Through burning climes I passed unhurt,
And breathed in tainted air."

And see notes 24. 14 and 29. 11.

p. 28, l. 6. This was in 1701.

p. 28, l. 10. Sienna, 30 miles S. of Florence. The cathedral is highly ornamented.

p. 28, l. 13. Duke of Shrewsbury (1660-1717). Chamberlain of James II. From 1689, was William's chief minister, created a duke in 1694. Under Anne, he was member of the Privy Council, ambassador to France, and the lord treasurer. See p. 17, l. 7.

p. 28, l. 23. Talbot is the family name of the Dukes of Shrewsbury.

p. 28, l. 26. sculptures in the Museum. Of these the Niobe group is the most famous; also Donatello's bronze statue of Victorious David.

p. 28, l. 27. those of the Vatican. The Laocoon group of the Rhodian school, the Apollo Belvidere, and the Torso of Hercules.

p. 28, l. 31. still fiercer conflict. War of the Spanish Succession; large portions of Italy being under Spain. Louis XIV. claimed the throne of Spain for his grandson, Philip, Duke of Anjou.

Eugene, born at Paris 1663, died 1736. As Louis XIV. would not employ him, he entered the service of Austria in 1683, and rose to the position of general field marshal, 1693. In 1697, at the head of the imperial army, he gained the decisive victory of Zenta over the Turks. In the war of the Spanish Succession, he fought against France, and held Italy for the Emperor, whence he repulsed Catinat. He aided Marlborough to gain the battles of Blenheim, Oudenarde, and Malplaquet. Subsequently he gained further victories for Austria over the Turks. In 1733, took part in another war against France. Finally he retired to Vienna, where he died. See note on 65. 11.

p. 28, l. 32. the Rhaetian Alps, between the Grisons and Lombardy.

Catinat (1697-1712), a marshal of France. In the first war against the Duke of Savoy he gained several victories, but when, at a later date, he was opposed to Eugene, he was totally defeated at Carpi.

p. 28, l. 33. faithless ruler of Savoy, Victor Amadeus II. In 1692 he was made commander-in-chief of the troops sent by Austria against France, but Louis XIV. bribed him to come over to his side. However, in 1703, he again joined the allies against France. See note on 38. 28.

p. 28, l. 35. War was declared at the end of 1701.

p. 29, l. 2. Grand Alliance. Emperor, England, and the States

against France; to prevent the grandson of Louis XIV. obtaining the crown of Spain.

p. 29, l. 6. **Mont Cenis**, in the Alps between Savoy and Piedmont. Napoleon made a road over it in 1802.

p. 29, l. 11. **ode**, the hymn mentioned at page 24, l. 14, and quoted from in notes to that page, and to page 28, line 2.

p. 29, l. 13. "Thy mercy sweeten'd every soil,
Made ev'ry region please;
The hoary Alpine hills it warm'd,
And smoothed the Tyrrhene Seas."

p. 29, l. 24. Dryden died in 1701; Pope's *Essay on Criticism* was published in 1709.

p. 29, l. 26. **Pope**. See note on 13. 4.

p. 29, l. 27. **Parnell**. See note on 3. 16.

p. 29, l. 27. **Prior**. See note on 2. 20.

p. 29, l. 32. **impeached**, in 1701 for malpractices.

p. 30, l. 16. **death of William the Third**, March 8, 1702.

p. 30, l. 27. This seems to be an error; he was in negotiation with the Duke of Somerset, with a view to accompanying the duke's son, Lord Hertford, on a tour, but the plan came to nothing.

p. 31, l. 2. So that Addison's continental tour covers 1699-1703.

p. 31, l. 4. **Kit Cat Club**. See note on 18. 23.

p. 31, l. 19. **Lord Treasurer Godolphin** (1650-1712); treasurer (1679-1710) under James II., William III., and Anne. A great master of finance. He and Marlborough were inclined to the Whigs.

p. 31, l. 20. **Marlborough** (1650-1722). In the war of the Spanish Succession he obtained the four great victories of Blenheim, Ramillies, Oudenarde, and Malplaquet. He was in great favour with Anne till 1712, when he completely lost his influence.

p. 31, l. 27. **privileges conceded to Dissenters**. The Toleration Act was passed in 1689. By its provisions all penalties for absence from the Established Church and for attending conventicles were abolished, but all assemblies for religious worship were required to be held with open doors.

p. 32, l. 19. **Canning** (1770-1827). In 1822 he had been again called to office as foreign minister, and had become prime minister in 1827, but found himself obliged to support a series of Whig measures.

p. 32, l. 21. **Nottingham and Jersey**, the extreme Tories of 1704, correspond to Eldon and Westmoreland, the extreme Tories of 1826.

Nottingham (1647-1730), secretary of state from 1702-4 (an office which he had held under William), and was president of the council in George I.'s reign. Jersey had been brought into the council when it had been re-constituted in 1702. He was dismissed along with Nottingham in 1704, when the moderate section of the Tories gained the favour of the Queen.

p. 32, l. 22. Lord Eldon (1751-1838). After holding various offices he was lord high chancellor from 1801-1827. He, along with Westmoreland, resigned office on the appointment of Canning as prime minister in 1827.

Lord Westmoreland. In 1804 he entered the Tory ministry Pitt then formed. After various changes he retired on the appointment of Canning as prime minister in 1827.

p. 32, l. 25. Sunderland, the third earl of that name, the son-in-law of Marlborough. He was minister under Anne, when the Whig cabinet fell in 1710, and again under George I.

Cowper came into office in 1705 as lord chancellor, but was dismissed in 1710.

p. 32, l. 32. Blenheim, on the Danube, near Augsburg; it was here that Marlborough and Eugene gained a great victory in 1704 over Marshal Tallard.

p. 33, l. 3. Act of Settlement, 1701, declared the succession to the crown to rest in Sophia, electress of Hanover, and her heirs. Louis XII. had welcomed the Pretender to his court, and Macaulay means that the victory of Blenheim rendered it impossible for the French monarch to force the English people to again accept the Stuarts as their sovereigns.

p. 33, l. 12. Newmarket in Cambridgeshire. Famous for the horse races held there.

p. 33, l. 32. Halifax was not now in office.

p. 34, l. 20. Haymarket, now a well-known street in London.

p. 35, l. 5. Dryden died in 1701. Pope's *Pastorals* appeared in 1704. See note on 12, 11.

p. 35, l. 9. The first great poet, Homer, about B.C. 900; wrote the *Iliad* and the *Odyssey*.

p. 35, l. 32. Achilles, son of Thetis and Peleus, one of the leading heroes on the Greek side mentioned in the *Iliad*. See *Iliad*, books xx. and xxi.

p. 35, l. 35. Troy, a town of Mysia in Asia Minor, standing between the rivers Scamander and Simois. It was against this city that the attack of the Greek host was directed.

Lycia, a province S.W. of Asia Minor. The people of this province are represented by Homer as coming under their king, Sarpedon, to assist Troy.

p. 36, l. 4. **Sidonian fabric.** Macaulay is referring to Sidonian metal work. See the mention of the Sidonian wrought bowl in Homer's *Odyssey*, xv. 118.

p. 36, l. 5. **horses of Thessalian breed.** Thessaly is a northern district of Greece. It was renowned for its breed of horses.

p. 36, l. 8. **Lifeguardsman Shaw**, the tallest man of his day.

p. 36, l. 10. **Duke of Wellington**, 1768-1852.

Buonaparte, 1769-1821.

p. 36, l. 11. **Mamelukes.** A body of Egyptian soldiery, recruited from Christian captives; they became so powerful that the sultans of Egypt, from 1254-1517, were appointed by them from their own ranks. They continued to exist after this date, and still retained much power. When the French occupied Egypt Napoleon took several of them into his service.

p. 36, l. 12. **Mourad Bey.** Chief of the Mamelukes against Napoleon.

p. 36, l. 23. **Silius Italicus.** See note on 9. 11.

p. 36, l. 25. **great struggle.** Second Punic War, B.C. 219-201. Hannibal and Hasdrubal were the chief generals on the Carthaginian side, and the two Scipios, Fabius Maximus, and Marcellus, on the Roman.

p. 36, ll. 28-30. The two consuls, Livius and Nero, defeated Hasdrubal in the battle of the Metaurus, B.C. 219.

p. 37, l. 5. **the Boyne.** The Battle of the Boyne was fought in 1690, when William III. and Schomberg defeated James II. and Sarsfield.

p. 37, l. 6. **John Philips** (1670-1708), best known for the poem *The Splendid Shilling* (a parody of Milton's style); also wrote one in praise of Marlborough, entitled *Blenheim*.

p. 37, l. 8. **Blenheim.** See note on 32. 32.

p. 37, l. 11. **Tallard**, Marshal (1652-1728), the French general at Blenheim. He was taken prisoner in this battle, 1704, and remained a prisoner in London till 1711.

p. 37, l. 32.

"'T was then great Marlborough's mighty soul was proved
That in the shock of charging hosts unmoved,
Amidst confusion, horror, and despair
Examined all the dreadful scenes of war;
In peaceful thought the field of death surveyed,
To fainting squadrons sent the timely aid,
Inspired repulsed battalions to engage,
And taught the doubtful battle where to rage.

So when an angel by divine command
 With rising tempests shakes a guilty land,
 Such as of late o'er pale Britannia past,
 Calm and serene he drives the furious blast;
 And pleased th' Almighty's orders to perform,
 Rides in the whirlwind and directs the storm."

p. 37, l. 33. Johnson criticizes this simile somewhat unfavourably. "Marlborough is so like the angel in the poem that the action of both is almost the same, and performed by both in the same manner. Marlborough teaches the battle to rage, the angel directs the storm; Marlborough is unmoved in peaceful thought, the angel is calm and serene; Marlborough stands unmoved amid the shocks of hosts, the angel rides calm in the whirlwind. The lines on Marlborough are just and noble, but the simile gives almost the same images a second time."

p. 38, l. 8. The latitude of London is $50^{\circ} 30'$, the tropics extend to $23\frac{1}{2}^{\circ}$ N. and S. of the equator.

p. 38, l. 13. **One Prelate.** Bishop Kidder of Bath and Wells was, along with his wife, killed in the storm of 26 Nov., 1703, by the falling of a chimney in the palace at Wells.

p. 38, l. 25. **Narrative of Travels in Italy** was issued in 1705.

p. 38, l. 28. **Victor Amadeus II.**, at first Duke of Savoy, then King of Sardinia, was born in 1665, and became Duke of Savoy in 1675; in the wars of Louis XIV. he several times changed sides. In 1706 he lost nearly all his estates and fled to Genoa. After various disasters and successes he obtained all his estates once more by the Treaty of Utrecht, 1720, and also Sicily and part of Milan. After this he called himself King of Sicily. In 1730 he abdicated, and died in 1732. See note on 28. 33.

p. 38, l. 32. **war between the Trojans and Rutulians.** The Rutulians were a small people of Latium in the days of Æneas. Under the command of their king, Turnus, they fought against Æneas and the Trojans. See Virgil's *Æneid*, books ix. and x.

p. 38, l. 23. **war between France and Austria.** War of the Spanish Succession.

p. 39, l. 1. **Empress Faustina.** There were two Roman empresses of this name, both of whom were noted for their immoral life; the one was the wife of Antonine the Pious, the other was her daughter and the wife of Marcus Aurelius.

p. 39, l. 18. **Dante**, born at Florence, 1265; died at Ravenna in 1321. He passed a large portion of his life in exile, owing to political reasons. His great work is the *Divine Comedy*, or *Hell, Purgatory, and Paradise*; in which the poet is supposed to visit the world of spirits, Virgil being his guide in Hell and Purgatory, and Beatrice in Paradise.

p. 39, l. 18. **Petrarch**, born at Arezzo in 1304, and died near Padua in 1374. He soon gave up the study of law to which his father sent him, and devoted himself entirely to literature, more especially to poetry. He took holy orders, and held various offices in the church. His chief literary effort was his poems or sonnets, most of which are inspired by a sentimental love for 'Laura', for whom he had, when a young man, a deep passion.

p. 39, l. 19. **Boccaccio**, 1313-1375. Wrote the *Decameron* (ten days) a collection of 100 tales.

Boiardo, 1430-1494, wrote *Orlando Inamorato* (Roland in love).

Berni, Francis, 1490-1536. He wrote burlesque or satirical rhymes, also recast Boiardo's *Orlando Inamorato*.

Lorenzo de' Medici, 1448-1492, head of the Florentine Republic. He was a great patron of all learning, and hence obtained the cognomen of the Magnificent.

p. 39, l. 20. **Machiavelli**, born at Florence in 1469, died in 1527. From 1499-1512, he held high office in Florence, but was then exiled; however, in 1521, he was again employed. These years of exile, 1512-1521, he gave to literature, his chief writings being *The Prince*, *Discourse on Titus Livy*, *History of Florence*. In *The Prince* he points out the means by which rulers may become absolute; he judges all methods purely from the point of view of expediency, and cares nothing for justice or humanity; it is from this work that we derive the term "Machiavellian policy".

p. 39, l. 21. **Ariosto**, born in 1474. Passed most of his life at Ferrara (26 miles N.E. of Bologna), devoting himself to public affairs and to poetry. His chief work is *Orlando Furioso*, a companion poem to Boiardo's *Orlando Inamorato*.

p. 39, l. 22. **Tasso**, see note on 14. 3.

p. 39, l. 23. **Valerius Flaccus**, contemporary with Martial, Pliny, Quintilian, and Juvenal. He died about A.D. 90. Wrote the *Argonautica*. Macaulay purposely selects second-rate poets so as to heighten the comparison.

p. 39, l. 24. **Sidonius Apollinaris**, born at Lyons about A.D. 430, died 489. He wrote twenty-four poems and nine books of letters in verse.

Ticin, one of the northern tributaries of the Po.

p. 39, l. 26. **Albula**, sulphur stream about four miles from Tivoli.

p. 39, l. 27. **Martial**, 43 A.D.-103 A.D., born and died in Spain, but lived most of his life in Rome. A well-known Latin poet.

p. 39, l. 28. **Santa Croce**, a famous church of the Black Friars at Florence. Hawthorne calls it "the great monumental deposit of Florentine worthies". Madame de Stael says:—"This church of

Santa Croce contains perhaps the most brilliant assembly of the dead in Europe". Michael Angelo and Galileo both lie there.

p. 39, l. 29. **Ravenna**, on the Adriatic, south of the mouth of the Po.

The Spectre Huntsman. Compare Scott's ballad, *The Wild Huntsman*, which is an imitation of Bürger's *Wilder Jäger*; this latter is a German legend.

p. 39, l. 30. **Rimini**, N. of San Marino.

p. 39, l. 31. **Francesca.** The heroine of a tragedy, *Francesca da Rimini*, by Silvio Pellico, which is still popular. She is the heroine, too, of one portion of Dante's *Inferno*. Francesca, the daughter of Guido da Polenta, loved Paolo, son of the lord of Rimini, but her father forced her to marry the elder brother, Lancillotto, ugly and unamiable. She was unfaithful to him for Paolo, and Lancillotto slew the couple.

p. 39, l. 32. **Boileau.** See note on 19. 32.

p. 39, l. 35. **lyric poet**, writer of poetry to be sung originally to a lyre or harp. Lyric poetry is the glowing utterance of the emotional side of human nature.

p. 40, l. 1. **Vincenzio Filicaja**, 1642-1707. Born at Florence. His best poems are odes on the expulsion of the Turks (from Vienna) and sonnets on Italy and on Providence.

p. 40, l. 12. The music was composed by Clayton.

p. 40, l. 19. **Rowe**, 1673-1718. Poet-laureate. Wrote tragedies *Tamerlane*, *Ulysses*, *Jane Grey*, *Jane Shore*.

p. 40, l. 23. **Doctor Arne** (1708-1778), composed the music of several operas for Drury Lane Theatre, and many songs, the most popular of which is "Rule Britannia".

p. 40, l. 26. **harpsichords**, keyed musical instruments strung with wires, and played like a piano.

p. 40, l. 30. **ministers.** This was the Tory ministry of the beginning of Anne's reign, but the leaders of the high Tory section had been dismissed, Rochester in 1703, and Nottingham in 1704, and their places had been filled by Harley and St. John, both of whom called themselves moderate Tories.

p. 40, l. 35. **The Great Seal**, *i.e.* the lord chancellorship.

Cowper. See note on 32. 25.

p. 41, l. 3. **Electoral Prince of Hanover**, subsequently George I.

p. 41, l. 9. **Sunderland.** See note on 32. 25.

p. 41, l. 13. **Harley** (1661-1724). He had come into office on the fall of the high Tory section (see note on 38. 3). After his retirement in 1708, he regained office in 1710, and became chancellor of the

exchequer. In 1711, he was created Earl of Oxford. After an unsuccessful intrigue against Marlborough in 1714 he was dismissed. Under George I. he was accused of treason, and lay for a year in the Tower; after that he was acquitted and lived in retirement.

p. 41, l. 16. **Duchess of Marlborough**; Sarah Jennings, the favourite attendant on Anne, both when princess and when queen.

p. 41, l. 24. **Sacheverell**, a High Church clergyman of Southwark. In 1709 he preached sermons ridiculing the Whig party, and denouncing the Revolution as unrighteous. The government foolishly impeached him for seditious libel. He was convicted, and suspended for three years, but the manifest sympathy of the London populace caused the fall of the government.

p. 41, l. 29. **Wharton** (1640-1715); one of the promoters of the address inviting William of Orange, and was in office under him; he lost office on Anne's accession, but was appointed lord-lieutenant of Ireland in 1708; he held this office till 1710. In 1714 he became lord of the privy seal. Died in 1715.

p. 41, l. 31. **Malmsbury**, in Wilts, on the river Avon.

p. 42, l. 12. **Secretary of State**; this office has now been divided into the various secretaryships—war, home, colonies, &c.

p. 42, l. 15. **Talbots**, earls of Shrewsbury, **Russells**, dukes of Bedford, and **Bentincks**, dukes of Portland.

p. 42, l. 18. **Chatham** (1708-1778), the elder Pitt. He entered Parliament in 1735. In 1746 he became under-treasurer for Ireland, and then paymaster-general of the forces; but resigned office in 1755. In 1756 he was placed at the head of the Coalition Ministry, but lost office in 1760; in 1766 he again took office, and was created Earl of Chatham; he resigned in 1768, and died in 1778.

Fox, Henry (1705-1774), the great opponent of the elder Pitt. Entered Parliament in 1735. Secretary for war in 1746, and paymaster-general in 1757. Was created Lord Holland in 1762.

Perhaps Macaulay is referring to Charles James Fox, second son of the foregoing (1748-1806), elected to Parliament in 1768. Besides holding some minor offices, he was twice foreign minister.

p. 42, l. 24. **Censorship of the Press**. There had been various licensing acts ever since the days of the Commonwealth, and no book or newspaper could be published without the leave of the licenser. When, however, the Act expired in 1695 the House of Commons did not renew it.

p. 42, l. 25. It was in 1771 that Parliament ceased to prevent the reporting of the debates.

p. 42, l. 32. **Conduct of the Allies**, by Swift, 1712. Its object was to reconcile men to the Peace of Utrecht (1713), then under negotiation, by maintaining that the war benefited only the allies, the English general, and the capitalists.

p. 42, l. 33. **Freeholder**, published by Addison, 1715-1716.

p. 43, ll. 2-6. Remember Macaulay is referring to 1843. This would be a ridiculous understatement for to-day.

p. 43, l. 17. **Pitt**, William, the younger (1759-1806), entered Parliament in 1781, and in the next year become chancellor of the exchequer. Throughout the Napoleonic wars he was the leader of all Europe in the opposition to France.

Fox (1748-1806). See note on 42. 18.

p. 43, l. 18. **Walpole** (1676-1745), the great Whig minister. War minister in 1708; he held various offices at intervals before his long term of office of twenty-one years, 1721 to 1742. In 1742 he was raised to the peerage as Earl of Orford.

Pulteney (1684-1764). Till 1725 he was one of the followers of Walpole, but from that year, when he was dismissed from his offices for sarcasms on the government, he became the leading opponent of that minister. When Walpole fell in 1742, the task of forming the new government was offered to Pulteney. He, however, shirked the work, and entered the House of Lords as Earl of Bath.

p. 43, l. 25. **Grub Street** (now Milton Street) was at one time the abode of the most wretched of the London scribblers.

p. 43, l. 29. the **Craftsman** was started by Pulteney and Bolingbroke as an organ of attack on Walpole.

p. 43, l. 34. **St. John** (1678-1750). Entered Parliament as a Tory in 1700. Secretary of state in 1704; lost office in 1708, but in 1710 became foreign minister; was created Viscount Bolingbroke, and concluded the Peace of Utrecht in 1713. When Anne died in 1714 he lost his offices, and was impeached; he took refuge in France. At a later date he was allowed to return to England, but he never regained power.

p. 44, l. 2. **Swift** (1667-1745). Was for some years private secretary to Sir Wm. Temple, and at a later date Dean of St. Patrick's, Dublin. He wrote *Gulliver's Travels*, *Tale of a Tub*, the *Battle of the Books*. As a Tory pamphleteer he obtained a great success with his *Conduct of the Allies*. See Index for notes.

p. 44, l. 9. **cassock and pudding sleeves**, *i.e.* by his being in holy orders.

p. 45, l. 1. **it propitiated Nemesis**, *i.e.* the belief that evil must follow unadulterated prosperity.

p. 45, l. 9. **Mary Montague**, Lady Mary Wortley-Montague (1690-1762), daughter of the Duke of Kingston. Wife of our ambassador to Turkey, where she learned much of the customs of the people. On her return to England she introduced inoculation for small-pox, which she had learned in Turkey. Her house in Twicken-

ham became a centre of the learned world. In 1739 she settled at Venice, and lived there for twenty-two years. She is famed for her *Letters*.

p. 45, l. 15. *Stella*. Swift's name is connected with that of two ladies, Esther Johnson and Hester Vanhomrigh. The former is known in his poems as *Stella*, and the latter as *Vanessa*. It is possible that Swift married *Stella* privately.

p. 45, l. 17. *Steele* (1671-1729). He was a man of good education, but for some reason entered the army as a private cavalry soldier. After leaving the army he became a writer, wrote *The Christian Hero*, and several comedies, and started the *Tatler* (1709), the *Spectator*, in conjunction with Addison (1711), and the *Guardian* (1713). See notes on 48. 24, 52. 32, 81. 16, and on 93. 7.

p. 45, l. 20. *Terence* (B.C. 200-A.C. 159). We have six of his comedies, noted rather for style and regularity of composition than for plot.

Catullus (B.C. 87-B.C. 57 or B.C. 47). His poems are noteworthy for their epigrammatic character. See note on 7. 23.

p. 45, l. 22. *Young*, Edward (1661-1765). He wrote two tragedies, but having in 1740 lost both his wife and daughter, he devoted himself to serious, if not mournful thoughts. His *Night Thoughts* were issued in 1741.

p. 46, l. 4. *The Tatler*. The first number appeared on April 12, 1709, and the last on January 2, 1711.

Tatler's criticism on Mr. *Softly's* sonnet. This sonnet, which is a skit on the sonnets of the day, appeared in *Tatler* No. 163, and is ironically praised by Mr. *Bickerstaff*:—

“TO MIRA ON HER INCOMPARABLE POEMS.

I.

“When dressed in laurel wreaths you shine,
And tune your soft melodious notes:
You seem a sister of the nine,
Or Phœbus' self in petticoats.

II.

I fancy, when your song you sing,
(Your song you sing with so much art);
Your pen was pluck'd from Cupid's wing,
For ah! it wounds me like a dart.”

p. 46, l. 6. *Spectator's* dialogue...*Lady Q-p-t-s*, No. 568 (see, too, No. 567). In this No. 568, the *Spectator*, by the aid of half assents to the politician's angry statements and by questions, leads him into ever greater absurdities.

p. 47, l. 21. *Boswell*, James (1740-1795), a young Scotch advocate,

who conceived an unbounded admiration for Dr. Johnson, and has given us an almost perfect biography of his hero.

p. 47, l. 22. Warburton, Bishop; his best work is the *Divine Legation of Moses*. Gibbon calls it "a splendid ruin".

Hurd, Bishop of Worcester, the great friend and biographer of Warburton.

p. 47, ll. 28 *fol.* Eustace Budgell (1685-1736). The papers in the *Spectator* signed X are by him. He lost his fortune in the South Sea scheme and in trying to get into Parliament. He was accused of having forged Tindal's will; to this Pope alludes:—

"Let Budgell charge low Grub Street on my quill,
And write whate'er he please,—except my will."

He drowned himself in the Thames. The lines to which Macaulay alludes in p. 48, l. 7, are:—

"What Cato did and Addison approv'd,
Cannot be wrong."

p. 47, l. 29. Templar. The term is here used as an equivalent of lawyer. The Temple in London was originally the home of the Templars, an order of military knights which was suppressed in 1312, and their property given to the Knights of St. John, who at a later date leased it to the Students of Law. It was finally granted to the lawyers by James I.

p. 48, l. 11. Ambrose Phillipps (1675-1749) wrote three tragedies and some *Pastorals*. Johnson says, "his numbers are smooth and sprightly and the diction is seldom faulty".

p. 48, l. 16. Tickell (1686-1740). Contributed some papers to the *Spectator*, and translated the first book of the *Iliad*. He wrote a noble elegy on Addison's death. See note on 84. 35.

p. 48, l. 24. a religious treatise, &c. Steele had written *The Christian Hero*, and also *The Tender Husband*, *The Lying Lover*, and *The Conscious Lovers*.

p. 49, l. 1. spunging house, a house where persons arrested for debt were kept twenty-four hours before being lodged in prison.

p. 49, l. 5. a good place. Addison procured him the posts of gazetteer and commissioner of stamps. At a later date he was governor of the royal company of comedians.

p. 49, l. 14. Savage (1698-1743), a poet, at one time a friend of Steele and of Pope.

p. 49, l. 25. Fielding (1707-1754), the second of our great novelists. *Joseph Andrews* appeared in 1742, *Tom Jones* in 1750, and *Amelia* in 1751.

p. 50, l. 9. Bayle (1647-1706), a celebrated French writer. The
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work referred to is *Dictionnaire historique et critique*, 1697; new edition in 1702.

p. 50, l. 25. rival bulls in Virgil. *Æneid*, xii. 715: "When two rival bulls rush together to battle with adverse horns, all the flock stands mute with fear, and the heifers are in suspense as to which may rule the grove, which all the herd shall follow."

p. 50, l. 27. Wharton. See note on 41. 29.

p. 51, l. 16. Cavan, 72 miles S.W. of Belfast.

p. 51, l. 34. See p. 11, ll. 15 and 16; p. 12, l. 5; p. 17, l. 17; p. 22, ll. 29 and 30; see also p. 12, l. 11; p. 14, l. 35; p. 29, l. 15; p. 35, l. 1; p. 38, l. 25; and p. 40, l. 11.

p. 52, l. 26. Will's, a coffee-house in Covent Gardens. It was the resort of the poets. See note on 64. 12-15.

The Grecian was the first of English coffee-houses, and was near the Temple. From it *The Tatler* dated all the learned articles.

p. 52, l. 28. pasquinades, lampoons. There was a facetious tailor in Rome of the name of Pasquin, and after his death his name was given to a statue near his house, on which satirical attacks on the government were often hung. These were hence called pasquinades.

p. 52, ll. 32 *fol.* Notice these six points as to the fitness of Steele to edit such a work as *The Tatler*.

p. 53, l. 12. Paul Pry, an idle, meddlesome character in a comedy called *Paul Pry*, by John Poole.

Pickwick, in the *Pickwick Papers* by Dickens.

p. 53, l. 14. Partridge, an almanac-maker who professed to forecast events. Swift proved from the predictions of Partridge that the man must really be dead.

p. 54, ll. 9 *fol.* Notice the seven points as to the excellence of Addison as an essayist. (For the seventh, see page 57.)

p. 54, l. 11. Dryden. See note on 12. 11.

Temple, 1628-1698. The statesman of the reign of William III. He wrote *Memoirs*, and an *Introduction to the History of England*.

p. 54, l. 15. Horace Walpole, third son of Robert Walpole. Wrote *Doubts on the Life and Reign of Richard III*; *Anecdotes of Painting in England*; *Memoirs on George II.*; *Memoirs on George III.*; *Correspondence*, and especially a romance, *The Castle of Otranto*. He wrote also very easily in French. With reference to his "half-French style", we cannot do better than quote Macaulay's own words in his essay on *Walpole's Letters to Sir Horace Mann*. "His composition often reads, for a page together, like a rude translation from

the French. We meet every minute with such sentences as these:— 'One knows what temperaments Annibal Caracci painted'. 'The impertinent personage.' 'She is dead rich.' 'Lord Dalkeith is dead of the small-pox in three days.' 'It will now be seen whether he or they are most patriot.'"

p. 54, l. 16. **half - Latin style**, viz. periodic. Long sentences with dependent clauses and sentences worked in.

p. 54, l. 16. Carlyle's style is an instance of the "half-German". Such sentences as:—"Common individuals most of them, or not far from common; yet in virtue of the position they occupied, so notable. How, in this wild piping of the whirlwind of human passions . . . these men left to their own guidance will speak and act?"

p. 54, l. 22. **Menander** (B.C. 342-290). The chief poet of the "new comedy of Greece", which avoided personalities and made its attacks on vices and follies. He wrote more than 100 comedies, but we have only a few fragments.

p. 54, l. 23. By 'wit' Macaulay does not mean a power to play on words, but quickness of intellect.

p. 54, l. 24. **Cowley** (1618-1667). He wrote a large number of odes and an unfinished epic, the *Davideis*.

Butler (1612-1680), wrote a very clever burlesque, *Hudibras*, to ridicule the Puritans and Independents.

p. 54, l. 26. **Sir Godfrey Kneller** (1648-1728). A great portrait painter of the time of Charles II. The lines are on his portrait of the King. This poem is of 82 lines:—

"Kneller, with silence and surprise,
We see Britannia's monarch rise,
A godlike form by thee display'd
In all the force of light and shade;
And, aw'd by thy delusive hand,
As in the presence chamber stand".

p. 55, l. 4. **Clarendon** (1608-1674). Chancellor of the exchequer of Charles I. and lord chancellor of Charles II. Was banished by Parliament, and lived in retirement in France. His best known work is the *History of the Great Rebellion*, wherein he exhibits great skill in analysing character.

p. 55, l. 9. **Cervantes**, 1547-1616, the greatest of Spanish men of letters. His best known work is *Don Quixote*, in which he ridicules the romantic novels of his day.

p. 55, l. 21. **Voltaire**, 1694-1778, a very voluminous writer. He wrote an epic, *La Henriade*, several historical works, the *History of Charles XII.* of Sweden, *Le Siècle de Louis XIV.*, and a large number of tragedies and comedies, and several philosophical works. See note on 72. 3.

p. 56, l. 1. **commination service**; the "Denouncing of God's anger and judgements against Sinners", read in Episcopal churches on the first day of Lent.

p. 56, l. 11. **Jack Pudding**, a stage buffoon and glutton.

p. 56, l. 12. **Cynic**, a snarling critic. The cynic philosophers despised worldly wealth and fame and mocked at those who valued them.

p. 56, l. 20. **Abbé Coyer** (1707-1782), tutor to the Prince of Turenne. Wrote several works: *Découverte de l'isle Frivole*, *L'Année merveilleuse ou les hommes-femmes*, *Les Bagatelles morales*, &c.

p. 56, l. 21. **Pansophe**, probably a name made by Coyer in imitation of Panurge in Rabelais.

p. 56, l. 22. See note 20. 6.

p. 56, l. 23. **Arbuthnot**, 1670-1735. Physician to Anne. He was a great friend of Swift and Pope. His best satires are *Memoirs of Martin Scriblerus*, *History of John Bull*, and *The Art of Lying in Politics*.

p. 56, ll. 28, 29. **The World, The Connoisseur, The Mirror, The Lounger**. *The World* was projected by Mr. E. Moore in conjunction with Mr. Robert Dodsley; 209 papers from January 4, 1753 to December 30, 1756. "*The Connoisseur* was undertaken by Messrs. Colman & Thornton, two very young men then at the University of Oxford." They worked conjointly in each paper. There were 140 numbers from January 31, 1754, to September 30, 1756. *The Mirror* was written by a number of Edinburgh gentlemen, and conducted by Mr. Mackenzie; 110 numbers from January 23, 1779, to May 27, 1780. *The Lounger* was a continuation of the *Mirror*, by the same authors; 101 numbers from February 5, 1785, to January 6, 1787.

p. 57, l. 13. **Mephistopheles**, the evil spirit in Marlowe's *Faustus* and in Goethe's *Faust*.

p. 57, l. 14. **Puck**, the merry fairy of *Midsummer Night's Dream*. Also known as Robin Goodfellow.

Soame Jenyns, 1704-1787. A witty writer; wrote *The Art of Dansing* (a poem), and a treatise on the Evidences of the Christian Religion.

p. 58, l. 3. **Bettesworth**, one of Swift's Irish enemies. Swift refers to him in *Miscellanies* "On the Archbishop of Cashel and Bettesworth", and attacks him fiercely in "The Yahoo's Overthrow".

p. 58, l. 4. **Franc de Pompignan**, 1709-1784. His religious principles and the attack which he made on the philosophers in his reception speech as a member of the Academy drew on him such animosity from Voltaire and others that he retired to his country estates.

p. 58, l. 15. **Jeremy Collier**, 1650-1726. A non-juring clergyman, who made an energetic attack on the immorality of the stage in 1698, *A Short View of the Immorality and Profaneness of the English Stage*.

p. 58, l. 17. **Etherege**, 1636-1689. His principal comedies are *The Man of Mode*, and *Sir Fopling Flutter*.

Wycherley, 1640-1715, a comedy writer of the Restoration period; the best known of his comedies are *The Country Wife* and *The Plain Dealer*.

p. 58, l. 24. **Hale**, Sir Matthew (1609-1676), chief justice in the reign of Charles II. Wrote several moral and religious works; *Contemplations, Moral and Divine*, is the best known.

Tillotson (1630-1694), Archbishop of Canterbury. He was earnest in correcting the abuses of the Church.

p. 58, l. 25. **Congreve**. See note on 2. 20.

p. 58, l. 26. **Vanbrugh** (1666-1726). Another of the comedy writers of the Restoration period; he was also a good architect. Vanbrugh wrote *The Relapse*, *The Provoked Wife*, *Æsop*, *The Confederacy*.

p. 58, l. 33. **lampoon**, a personal satire. It is connected with the old French *lampon*, a drinking song, from *lampons*, let us drink.

p. 59, ll. 4-7. These papers should all be looked up. The following will be found in the small Golden Treasury Selection by Green (pub. Macmillan). Torn Folio (p. 129), the Political Upholsterer (p. 115 and p. 120), The Proceedings of the Court of Honour (p. 211-241), Frozen Words (p. 361), and Adventures of a Shilling (p. 331).

Ned Softly, *Tatler*, No. 163. "Ned Softly is a very pretty poet and a great admirer of easy lines." See note on 46. 21.

Thermometer of zeal, *Tatler*, No. 220. "Ignorance, Persecution, Wrath, Zeal, Church, Moderation, Lukewarmness, Infidelity, Ignorance"; church being the apex.

p. 59, l. 12. **Smalridge**, Bishop of Bristol, 1714-1719.

p. 59, l. 17. **Sacheverell**. See note on 41. 24.

p. 59, l. 33. **a war**. The war of the Spanish Succession (1700-1714). Louis XIV. supported the Pretender.

p. 60, ll. 6, 7. **Outbreaks**...in 1820 and in 1831. The Chartist riots; (the Peterloo massacre was in Aug., 1819); and the riots in connection with the agitation for the Reform Bill of 1832. Bristol was burnt in October, 1831.

p. 60, l. 16. **Versailles Palace**, about 20 miles S.E. of Paris.

Marli, a palace in the W. environs of Paris.

p. 60, l. 17. **Pretender**, the son of James II.

p. 60, l. 18. **Harley**. See note on 41. 13.

p. 60, l. 20. **Sunderland**. See note on 32. 25.

p. 60, l. 25. **Godolphin** (1650-1712). Treasurer from 1679 till 1710.

p. 60, l. 27. **white staff**, the badge of the lord treasurer.

p. 61, ll. 8-18. The Whigs had joined the government to form a coalition ministry in 1705, which had lasted till 1708, when the elections brought about an entire Whig ministry. They had fought the war of the Austrian Succession, and in 1707 passed the Act of Union with Scotland.

p. 61, l. 21. **threw away thirteen colonies**. Lord North's government, which began the war against the States. His ministry lasted from 1770 till 1782.

p. 61, l. 23. **Walcheren**. In 1809 the government of the Duke of Portland sent an expedition against Walcheren under Pitt's elder brother, the second Earl of Chatham, and Sir Richard Strachan. 40,000 men were sent, but, as the French had garrisoned Antwerp, the English expedition had to return. 16,000 men were left in Flanders, of whom half died in the swamps.

p. 61, l. 32. **great lady**, the Dowager Countess of Warwick. See p. 89.

p. 62, l. 17. **returned to Parliament**, as member for Malmesbury.

p. 62, l. 19. **Stella**, Esther Johnson, a young lady who had been resident at the house of Sir Wm. Temple at the same time as Swift. All his life Swift kept up a love correspondence with her, and possibly finally married her.

p. 62, l. 28. **Whig Examiner**, appeared in 1810, but did not live long.

p. 62, l. 30. **Johnson** was a Tory.

p. 63, l. 10. **Ambrose Phillipps**. See note on 48. 11.

p. 63, ll. 15, 16. As we should say, the commissionership of stamps was made a permanent (not a political) office.

p. 64, ll. 3-20. See the *Spectator*, No. 1.

p. 64, ll. 12-15. **Will's**. The coffee-houses were at this time the places of resort for all classes. Will's was in Covent Garden, and to it the poets were accustomed to resort. The Grecian was the first of the English coffee-houses; from it the *Tatler* dated all its learned papers. Child's, in St. Paul's Churchyard, was the chief resort of the clergy. The Whig politicians sought St. James's, while their Tory opponents resorted to the Cocoa Tree. See notes on 3. 27, 69. 33, 70. 10, and 70. 11.

p. 64, l. 16. **Exchange, Drury Lane Theatre.** To illustrate these remarks of Macaulay the student should read the first number of the *Spectator*.

p. 64, l. 22. **the templar**, a lawyer better acquainted with classics and the theatre than with law.

the clergyman, a man of great learning and sanctity.

the soldier. Captain Sentry, a man of great courage, but too modest to have a chance of rising in his profession.

p. 64, l. 23. **the merchant.** Sir Andrew Freeport, a common-sense Whig merchant of London.

p. 64, l. 25. **country baronet.** Sir Roger de Coverley, the old Tory squire.

town rake. Will Honeycomb, the old beau and fashionable member of the Club. The student must read *Spectator*, No. 2.

p. 64, l. 29. **the creator of Sir Roger de Coverley.** Court-hope, in "English Men of Letters", disputes this, and explains the want of unity in the character by the fact that of the twenty-seven papers on the subject, Addison wrote sixteen, Steele seven, Budgell three, and Tickell one.

p. 65, l. 1. **at that time, 1712.**

p. 65, ll. 3-5. **Richardson, Fielding, and Smollett** are our first three great novelists. Richardson (1689-1761) began life as a compositor, *i.e.* type-setter. His three novels are *Pamela*, 1741; *Clarissa Harlowe*, 1748; *Charles Grandison*, 1753. Fielding (1707-1754). His chief novels are *Joseph Andrews*, 1742; *Tom Jones*, 1750; *Amelia*, 1752. Smollett (1720-1771) was first a navy surgeon, but later on devoted himself to literature. His leading novels are *Roderick Random*, 1748; *Peregrine Pickle*, 1751; *Ferdinand Count Fathom*, 1753; *Humphrey Clinker*, 1771. He also wrote a history of England.

p. 65, l. 11. **Eugenio.** See note on 28. 31. In 1711 he visited England to urge the government to maintain the alliance against France, and to reinstate Marlborough. *Spectator*, No. 269.

p. 65, l. 13. **to Spring Gardens.** *Spectator*, No. 383.

p. 65, l. 14. **in the Abbey.** *Spectator*, No. 329.

Mohawks, fast wild men of rank, who insulted and even injured the persons they met in the streets after nightfall. See *Spectator*, No. 335.

p. 65, l. 16. **Distressed Mother**, a play by Ambrose Phillipps, founded on Racine's *Andromache*. *Spectator*, 335.

p. 65, l. 17. **visit...to Coverley Hall.** *Spectator*, Nos. 106, 108, 110, 112, 115, 117, 122, 123, 131.

p. 65, l. 18. **old butler.** *Spectator*, No. 106, "a gray-headed" "very prudent man".

p. 65, l. 19. old chaplain. *Spectator*, No. 106. A sensible man, of a sociable temper, possessed of a good voice. His common-sense is his strong point.

Will Wimble. *Spectator*, No. 108. The younger son of a good family, who unfortunately was a martyr to the fashionable idea that trade was beneath men of family. Hence he was always poor and "busily idle".

p. 65, l. 21. Tom Touchy. *Spectator*, No. 122. A fellow famous for "taking the law" of everybody, and had thus reduced his patrimony of £80 a year to less than £30.

p. 65, l. 22. See *Spectator*, No. 517.

p. 65, l. 23. See *Spectator*, No. 530.

p. 66, l. 4. coadjutors. Including the eighty numbers in the 8th vol. of the *Spectator*, there were 635 papers in all. Of these it is thought that Addison wrote 274, Steele 240, Budgell 37, Hughes 11, Grove 4, Pope 2, or 3, or 4, and that more than a score of other writers were concerned. (See Introduction to Arnold's *Selections from Addison*, Clarendon Press.)

p. 66, l. 15. Lucian (about A.D. 120—about A.D. 200), a Greek writer. Wrote *Dialogues of the Gods*, *Dream of Lucian*, *Dialogues of the Dead*.

p. 66, l. 16. Auction of Lives. Zeus holds a sale to see what price the lives of philosophers of rival sects will bring.

apologue, a fable to convey a truth.

p. 66, l. 17. Scherezade, the teller of the tales in *The Arabian Nights*.

p. 66, l. 19. La Bruyère (1645–1696) translated from Greek into French the *Characters* of Theophrastus, and then wrote an original work, *Caractères ou les Mœurs de ce Siècle*.

p. 66, l. 20. Vicar of Wakefield, the well-known novel by Goldsmith.

p. 66, l. 21. Horatian pleasantry. Horace (B.C. 64–B.C. 7), the Roman satirist and ode-writer. His odes and satires are full of gentle, kindly raillery. Those whose foibles are attacked by either Horace or Addison would themselves join in the laugh. Read, for instance, the 9th Satire of Horace's 1st Book.

p. 66, l. 24. Massillon (1663–1742), one of the finest of the French preachers.

p. 66, ll. 30–33. These papers are respectively Nos. 26, 329, 69, 317, 159, 343, and 517.

p. 67, l. 16. Chevy Chase. See No. 70 the Essay on Popular Poetry.

p. 67, ll. 20–22. In No. 555 Steele says the average weekly tax was £20. Courthope computes that about 10,000 copies a day were sold. The collected volumes were sold for a guinea a volume. At first the tax was 1*d.*, and then 2*d.*

p. 67, l. 29. **bohea**, an inferior kind of black tea (in Addison's time it was the *finest* kind).

p. 67, l. 35. **the population of England**. In Addison's day the population of England and Wales was, according to Thom's estimate for 1712, 6,250,000; in Macaulay's it was, at the census of 1841, 15,914,148; at the last census (1891), it was 29,001,018.

p. 68, l. 7. **farriery**, horse-shoeing and horse-doctoring.

p. 68, l. 10. **Sir Walter Scott (1771–1832)**. Noted alike for his poems and novels; the student should know these.

p. 68, l. 11. **Dickens (1812–1870)**, the great novelist; *David Copperfield* (1849) is usually considered his best novel, but this had not appeared when Macaulay wrote this essay.

p. 68, l. 17. **Guardian (1712 and 1713)**. See note on 23. 11.

p. 68, l. 20. **The original plan**. Steele intended to be no longer bound to neutrality, but would speak freely on public affairs. Mr. Nestor Ironside is guardian to the Lizard family, which consisted of Lady Lizard, the widow of Sir Marmaduke Lizard, and her sons and daughters.

p. 68, l. 32. **Cato**. The play deals with the death of M. Porcius Cato of Utica, who opposed Julius Cæsar throughout his career. See note on 25. 1. When the Senate appointed Cæsar to the command in Gaul, Cato was against the vote, and declared that they were preparing a tyrant. During the civil war he led the troops of Pompey; but after that general's defeat at Pharsalia and subsequent assassination, Cato withdrew to Africa, where, losing all heart after the defeat of Metellus Scipio at Thapsus, he fell on his sword and so died. Note that when Addison's play was represented the Tories were in power.

p. 69, l. 20. **Mr. Macready (1793–1873)**, the great actor. He was manager of Drury Lane Theatre from 1841–1843.

p. 69, l. 26. **Booth (1681–1733)**, the greatest actor of Addison's day. Pope's satirical lines are worth noting (*Imit. of Horace*, Ep. I.):

Booth enters—Hark! the universal peal!

But has he spoken?—Not a syllable.

'What shook the stage, and made the people stare?'

Cato's long wig, flower'd gown, and lacquer'd chair.

p. 69, l. 33. **Jonathan's** was the club of the stockbrokers.

Garraway's, a coffee-house in Exchange Alley, frequented by brokers and merchants. See note on 62. 12–15.

p. 70, l. 6. **military chief**, Julius Cæsar.

p. 70, l. 10. **Kit Cat**, a Whig club; see note on 18. 23.

p. 70, l. 11. **October**, a club consisting of 150 Tory members, of whom Swift was one; so called from the amount of October ale they drank.

p. 70, l. 27. **Wharton**; see note on 41. 29.

p. 70, l. 33. **Garth** (1671-1719), a medical man who originated dispensaries. As a poet he is known for his poem, *The Dispensary*.

p. 71, l. 6. **Bolingbroke's**. The Whigs had intended the audience to see Bolingbroke in the character of Cæsar; but the statesman by this ingenious action refused to put the cap on, as the saying is, and politely passed it over to his opponent, Marlborough. See note on 43. 24.

p. 71, l. 11. **Marlborough**; see note on 31. 20. His fall from power was in 1712.

p. 71, l. 20. **the Act**: Probably Macaulay is thinking of the Commemoration of Benefactors, the great festivity of summer. (An act is a technical term for the defence of a thesis by a candidate-doctor.)

p. 71, l. 28. **masterpieces of the Attic stage**: Æschylus: *Persians*, *Seven against Thebes*, *The Furies*, *The Suppliants*. Sophocles: *Antigone*, *Œdipus Tyrannus*, *Œdipus at Coloneus*, *Ajax*. Euripides: *Hecuba*, *The Phœnicians*, *Medea*, *Alcestes*, *Hippolytus*, *Iphigenia*.

p. 71, l. 29. **dramas of the time of Elizabeth**. The student should know the names of the chief plays by Marlowe, Shakspeare, Ben Jonson, Massinger, Ford, and Beaumont and Fletcher. (Notice that the 'age of Elizabeth' always means the latter half of her reign and the earlier part of the reign of James I.)

p. 71, l. 31. **Schiller**, the poet of Germany (1759-1805). *Wallenstein* was completed in 1799, *Mary Stuart* in 1800, *Maid of Orleans* 1801, *The Bride of Messina* 1803, *William Tell* 1804.

p. 71, l. 34. **Athalie** by Racine, **Saul** by Alex. Soumet.

p. 71, l. 35. **Cinna** by Corneille.

p. 72, l. 2. **Corneille** (1606-1684), called "The father of French tragedy". His chief tragedies are *Médée*, *Le Cid*, *Horace*, *Cinna*, *Polyeucte*, *Pompée*, *Rodogune*.

p. 72, l. 3. **Voltaire**; see note on p. 55, l. 21. His principal tragedies are *Zaïre*, *Alzire*, *Mahomet*, *Mérope*.

Alfieri (1749-1803), an Italian tragedian. He wrote fourteen tragedies; they are based on Greek models; the earliest was *Philip II.*, while *Saul* is considered to be his masterpiece.

p. 72, l. 4. **Racine**; see note on p. 18, l. 32. His chief plays are *Andromaque*, *Les Plaideurs* (a comedy), *Bérénice*, *Mithridate*, and *Phèdre*. Also the sacred dramas *Esther* and *Athalie*.

p. 72, l. 5. **Freeholder**; see note on p. 27, l. 19.

p. 72, l. 12. **John Dennis** (1657-1733), a poor writer who made violent critical attacks on several of the contemporary writers. Pope gibbeted him in the *Dunciad*—

“She (Dullness) saw slow Phillips creep like Tate’s poor page,
And all the mighty mad in Dennis rage” (i. 106).

p. 72, l. 32. **Rape of the Lock** (1712); see note on p. 81, l. 28.

p. 73, ll. 3-7. See *Spectator*, No. 253: “I am sorry to find that an author, who is very justly esteemed among the best judges, has admitted some strokes of this nature (detraction) into a very fine poem; I mean The Art of Criticism, which... is a masterpiece of its kind”.

p. 73, l. 12. See *Spectator*, No. 523: “I am always highly delighted with the discovery of any rising genius among my countrymen. For this reason, I have read over, with great pleasure, the late miscellany published by Mr. Pope, in which there are many excellent compositions of that ingenious gentleman.”

p. 73, l. 13. **prologue** to his *Cato*.

p. 73, l. 27. **on Atticus**; the attack on Addison in Prologue to the *Satires*, “Peace to all such”, &c.; see note on 88. 7.

on Sporus; in the Prologue to the *Satires*, “Let Sporus tremble”, &c. By *Sporus* is meant Lord Hervey.

p. 73, l. 29. **Horace’s imagery**; see *Satires*, Book ii., 1. 55.

p. 73, l. 30. **his own**; see *Satires*, and *Epistles* i., 85-88:

“Its proper power to hurt each creature feels;
Bulls aim their horns, and asses lift their heels;
'Tis a bear’s talent not to kick but hug;
And no man wonders he’s not stung by pug”.

p. 74, l. 2. **peripetia**, a sudden change of fortune, on which tragedy depends.

p. 74, l. 26. **Stockbridge**, in Hampshire, on the river Test.

p. 75, l. 7. **The Englishman** was started in Jan. 1714.

p. 75, l. 32. **death of Anne**, Aug. 1st, 1714.

p. 76, l. 1. **Harley** had been obliged, on the 27th of July, to resign the lord treasurership owing to a quarrel with Mrs. Masham, the favourite of the Queen.

p. 76, l. 5. **Duke of Shrewsbury**; see note on 28. 13.

p. 76, l. 20. **Sir James Mackintosh** (1765–1832), best known for his *Vindiciæ Gallicæ*, an answer to Burke's *Reflections on the French Revolution*; but his "unequalled knowledge of these times" was shown in his *History of the Revolution of 1688*.

p. 77, l. 1. **Lord John Russell** (1792–1878), one of the most active supporters of parliamentary reform.

Sir Robert Peel (1788–1850).

p. 77, l. 2. **Lord Palmerston** (1784–1865)

p. 77, l. 8. **royal sign manual**, the actual signature of the sovereign.

p. 77, l. 21. **Sunderland**; see note on 32. 25.

p. 77, l. 22. He had previously held this office in 1708.

p. 78, l. 13. **Tale of a Tub**, an attack on the Catholic and Presbyterian churches under the names of Peter and Jack (Calvin). The Church of England is represented by Martin. Peter, Jack and Martin are, however, represented as the sons of one father.

p. 78, l. 25. **ecclesiastical dignity**, the deanery of St. Patrick's, Dublin.

p. 78, l. 32. "Let us avoid each other's spears in the conflict, for there are many of the Trojans and their renowned allies for me to slay, whomsoever God shall grant me (to slay), and I shall overtake in the race, and in like manner there are many Achæans for thee to spoil, whomsoever thou canst".

p. 79, l. 31. **Tickell**; see note on 48. 16.

Budgell; see note on 47. 28.

p. 79, l. 32. **Ambrose Phillipps**; see note on 48. 11.

p. 80, l. 21. See *Freeholder*, No. 39. "Character of the late Lord Somers, published on the day of his Interment."

p. 80, l. 23. **Tory foxhunter**. These papers are given in *Golden Treasury Series*, pp. 245–260.

p. 80, l. 24. **Squire Western**, one of the characters in Fielding's novel *Tom Jones*. He is represented as an ignorant, prejudiced, good-natured foxhunter.

p. 80, l. 25. **Fielding**; see note on p. 49, l. 25.

p. 80, l. 35. **gownsmen**, *i.e.* college students.

p. 81, l. 13. **lute**, a stringed instrument like a guitar.

p. 81, ll. 16–20. Steele issued *The Englishman* in 1714, but soon changed it for *The Lover*, and then for *The Reader*, which was to oppose the Tory *Examiner*; all these were in 1714; in 1715 *The Englishman* reappeared. *The Crisis*, a political pamphlet, came

out in 1714. *Town Talk* appeared in 1715. He sat as M.P. for Stockbridge. See notes on 45. 17; 48. 24; 52. 32; and 93. 4-12.

p. 81, l. 28. **The Rape of the Lock** appeared in 1712; Pope calls it an Heroi-comical Poem. It has for subject the action of Lord Petre, in cutting off a lock of hair from the head of one of the maids of honour, Arabella Fermor. The sylphs and gnomes play in this mock heroic a similar part to that played by the divinities in Homer's epic; they take sides and give their assistance. In the dedicatory letter to "Mrs. Arabella Fermor" Pope says, "The gnomes or demons of the earth delight in mischief; but the sylphs, whose habitation is in the air, are the best-conditioned creatures imaginable".

p. 81, l. 33. **Rosicrucian mythology.** The name is given to a supposed secret society, and one derivation is *ros crux*, i.e. dew cross. Dew was considered as a powerful solvent of gold, and cross in alchemy is the symbol of light, because the figure of a cross contains the three letters, LVX. The Rosicrucians were supposed to be those who use dew for digesting light, so as to produce the philosopher's stone. A writer in the *Encyclopædia Britannica* gives a different origin for the name. According to him the whole society was fabulous, and the story was invented in 1614 by an anonymous writer, who asked people to join a secret society said to have been founded two hundred years before by one Christian Rosenkreuz.

p. 82, l. 26. **Tasso**; see note on 14. 3.

Akenside (1721-1770), a medical man and poet. He wrote *The Pleasures of the Imagination* in 1744, and recast it in 1757. The *Epistle to Curio* appeared in ten-syllabic rhyming metre in 1744, and was altered to *Ode to Curio* in Spenserian stanza, also in 1744.

p. 82, l. 30. **The Dunciad**, a literary satire on the writers of Pope's day. In its first form it appeared in three books with Theobald as the hero, this was in 1728; but in its second form (1742) there are four books, and Cibber is the king.

p. 83, l. 3. **Waverley**, the first of Scott's novels, 1814.

Herder (1744-1803). He was a German clergyman, and wrote on religion, theology, philosophy, archæology, and the fine arts.

Goethe (1749-1832), the greatest of the poets of Germany. He wrote on many subjects, but it is chiefly on his dramas that his fame rests, and of these the noblest is *Faust* (1798). It is a great tragedy of the strife between the lower and the higher natures in man, and a warning that knowledge alone cannot preserve from sin.

p. 83, l. 4. **Hume** (1711-1776), a philosopher and historian. His *History of England*, which appeared in 1754-1761, is his chief work, though his *Treatise on Human Nature* has placed his name high on the roll of Scotch philosophers.

p. 83, l. 5. **Robertson**: see note on 21. 33.

- p. 84, l. 7. translation, in the sense of 'changed'.
- p. 84, l. 8. *Midsummer Night's Dream*, iii. i. 122.
- p. 84, l. 27. **Button's**; see note on 3. 27.
- p. 84, l. 35. a college, Queen's College.
- p. 85, l. 22. **Rowe**; see note on 40. 19.
- p. 85, l. 24. **Congreve**; see note on 2. 20.
- p. 86, l. 15. *The Satirist* or *Monthly Meteor*, 14 vols., 1808-1814.
- p. 86, l. 16. **The Age**. This paper, like *The Satirist*, was published during the Regency period, and, like it, was famous for its libellous paragraphs on individuals.
- p. 86, l. 23. **stiletto**, a small dagger, often used for assassination.
- p. 86, l. 26. **Duke of Chandos**; see *Moral Essays*, iv. 97. Timon was universally considered to be a reference to the duke, who had befriended the poet. Pope denied this, and wrote to that effect to Chandos, who affected to believe him.
- p. 86, l. 28. **Aaron Hill** (1685-1749), a poet and miscellaneous writer. *History of the Ottoman Empire*, *Camillus* (a poem). Pope introduced him into the *Dunciad*, and Hill replied with *The Progress of Wit*, being a caveat for the use of an eminent writer.
- p. 86, l. 30. **Lady Mary Wortley-Montague**; see note on 45. 9. Pope's attack on her is contained in *Moral Essays*, ii. l. 20-28, where she is referred to under the name Sappho, and in Dialogue I. 112.
- p. 86, l. 34. Several letters that had passed between Pope and his friends fell into the hands of a bookseller named Curll, who printed and published them. Pope declared that they had been stolen from them, and moved the House of Lords to prosecute the bookseller for contempt, on the ground that some were from peers; however, Curll was acquitted. Dr. Johnson, like Macaulay, believes that Pope himself brought about the sale to Curll.
- p. 87, l. 10. Bolingbroke had placed the MS. of the *Patriot King* in Pope's hands that he might get a few copies printed for personal friends. Pope assured him only that number was printed. In reality 1500 copies were struck off by Pope's directions and secretly retained. However, on Pope's death the printer delivered them to Bolingbroke, who was fiercely angry. Possibly, however, Warburton and Johnson are right in attributing Pope's action to a zeal for Bolingbroke's fame.
- p. 87, l. 29. **Earl of Warwick**, Addison's stepson.
- p. 88, l. 5. in prose. In a letter to Craggs, 1715.
- p. 88, l. 7. energetic lines. These as first issued may be found on pp. 143, 144 of Courthope's *Addison* in *English Men of Letters*

Series, but they are usually quoted as they appear in the "Epistle to Dr. Arbuthnot, being the Prologue to the *Satires*"—

"Peace to all such ! but were there one whose fires
True genius kindles, and fair fame inspires;
Blest with each talent and each art to please,
And born to write, converse and live with ease;
Should such a man, too fond to live alone,
Bear, like the Turk, no brother near the throne,
View him with scornful, yet with jealous eyes,
And hate for arts that caused himself to rise;
Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserved to blame, or to commend,
A timorous foe and a suspicious friend;
Dreading e'en fools, by flatterers besieged,
And so obliging, that he ne'er obliged;
Like Cato, give his little senate laws,
And sit attentive to his own applause;
While wits and templars every sentence raise,
And wonder with a foolish face of praise—
Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?"

p. 88, l. 8. It was only when Pope was charged with having written these lines after Addison's death, that he stated he had written them before that event, and had even sent them to Addison.

p. 88, ll. 32, 33. **Sir Peter Teazle** and **Joseph Surface** are characters in Sheridan's play, *The School for Scandal*; the latter is an artful, malicious, sentimental hypocrite.

p. 89, l. 20. Dryden (see note on 12. 11) had issued a translation of Virgil in 1697.

p. 89, l. 29. **Chirk** in the S.E. of Denbighshire.

p. 89, l. 31. **Holland House** in Kensington, London, rendered famous at a later date by the literary circle gathered there by Lord and Lady Holland, 1830-40. See note on 92. 35.

p. 89, l. 32. **Chelsea**, in Addison's time an open country district some 4 miles west of the city. Chelsea and Kensington are now adjoining parishes.

p. 89, l. 33. **Nell Gwynn**, the well-known actress and favourite of Charles II.

p. 90, l. 23. **Chloe**, the shepherdess beloved by Daphnis in several pastoral poems.

p. 90, l. 25. **Lycidas** is a common name in the classical pastoral poets. In the Seventh Idyll of Theocritus he is described as dear to

the Muses and skilled in music. Milton borrowed the name for his elegy in memory of Edward King, who was drowned while crossing the St. George's Channel from Chester to Ireland.

p. 90, l. 35. William Somerville wrote *The Chase*.

p. 91, l. 16. Townshend (1674-1738). In 1714 he and Stanhope became secretaries of state, but Townshend was dismissed in 1716. In 1720 he became Lord President of the Council; in 1721 again secretary of state. In 1730 he entered into private life, and died in 1738.

p. 91, l. 33. Vincent Bourne entered Trinity College in 1714. See note on 22. 5.

p. 92, l. 2. He resigned in March, 1718.

Craggs, who was secretary of state, died in 1721.

p. 92, l. 9. Joseph Hume (1777-1855). From 1797 till 1808 he was in the Indian service. In 1812 he entered Parliament under a Tory patron, but soon resigned, as his patron was against all reform. In 1830 he again entered Parliament and continued to sit till his death. As a member he made himself famous by the ever-watchful eye he kept over all money grants, and through his efforts many unjust grants to place-hunters were rendered impossible.

p. 92, l. 35. Holland House owes its name to Henry Rich, first Earl of Holland. See note on 89. 31.

p. 93, l. 2. Boileau; see note on 19. 32.

p. 93, ll. 4-12. For his services to the Whig party Steele was rewarded in 1707 with the office of gazetteer, and had also been appointed a commissioner of stamps. "The fortunes of Steele", says Prof. Minto in the *Encyclopædia Britannica*, "as a zealous Whig, varied with the fortunes of his party. He lost his gazetteership when the Tories came into office in 1710. Over the Dunkirk question he waxed so hot that he threw up a pension and a commissionership of stamps and went into parliament as member for Stockbridge to attack the ministry with voice and vote as well as with pen. But he had not sat many weeks when he was expelled from the House (1714) for the language of his pamphlet on *The Crisis*, which was stigmatized as seditious."

p. 93, l. 14. doled out favours. Prof. Minto differs from Macaulay. He says, "With the accession of the House of Hanover his fortunes changed. Honours and substantial rewards were showered upon him. He was made a justice of the peace, deputy-lieutenant of Middlesex, surveyor of the royal stables, governor of the royal company of comedians—the last a lucrative post, and was also knighted (1715)".

p. 93, l. 20. Tatler. See note on 46. 4.

p. 93, l. 20. Crisis. This pamphlet drew attention to the efforts

that were being made to procure the accession of the Pretender on Anne's death.

p. 93, l. 24. This brought in £600 a year.

p. 93, l. 34. **celebrated Bill.** The Peerage Bill, according to which the king might only create six additional peerages, except as regards members of the royal family, after which a new peerage could only be made on the extinction of the old one. This bill passed the House of Lords, but was rejected in the Commons, mainly through Walpole's efforts.

p. 94, l. 1. The real premier peer, the Duke of Norfolk, was a Roman Catholic.

p. 94, l. 4. **Prime Minister,** Sunderland.

p. 94, ll. 17, 18. Harley had in 1711 secured a majority in the House of Lords by persuading Anne to create twelve new Tory peers.

p. 94, l. 30. On the other hand, if the number of peers was limited there would be no means of making the House of Lords amenable to the will of the people, as Dr. Johnson (*Life of Addison*) says: "A majority in the House of Lords, so limited, would have been despotic and irresistible".

p. 94, l. 35. **The Plebeian,** March 14th—April 6th, 1719. Only four numbers appeared.

p. 95, l. 2. **Old Whig,** March 19th, 1719.

p. 95, l. 21. **Biographia Britannica.** See note on 4. 14.

p. 95, l. 23. In his life of Addison Johnson says, "The *Old Whig* answered *The Plebeian*, and could not forbear some contempt of '*Little Dicky, whose trade it was to write pamphlets*'".

p. 95, l. 25. Notice the occasional references that Macaulay makes to the book he is supposed to be reviewing. See p. 1, l. 1; p. 7, l. 18; p. 10, l. 18.

p. 95, l. 30. **Duenna,** an operatic comedy by Sheridan, 1775.

Sir Isaac Newton (1642–1727), the great physicist, who discovered the main laws of optics and also the law of gravitation. See note on 19. 34.

p. 96, l. 18. **Saturday's Spectator.** In the Saturday numbers there always appeared some meditation on serious subjects.

p. 97, l. 1. **Gay (1688–1732)** had been secretary to the Earl of Clarendon when he was ambassador in Hanover. He wrote the *Shepherd's Week*; *Trivia, or the Art of Walking the Streets of London*; *Three Hours after Marriage* (a farce); and the burlesque opera, the *Beggars' Opera*.

p. 98, ll. 10–20. See the extracts from Addison's Ode, notes on 24. 14; 28. 2; 29. 11.

This sentence of Macaulay's is reminiscent of Addison's verses :

"Thy friendly *crook* shall give me aid,
And guide me through the dreadful shade.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pain beguile:
The barren wilderness shall smile,
With sudden greens and herbage crowned,
And streams shall murmur all around".

p. 98, l. 22. Psalm xxiii. of which he wrote a fine metrical paraphrase, beginning—

"The Lord my pasture shall prepare,
And feed me with a shepherd's care".

p. 98, l. 28. See *I John*, iv. 18.

p. 98, l. 31. **Jerusalem Chamber.** The chapter-house of Westminster Abbey.

p. 98, l. 33. **Bishop Atterbury** (1662–1732), bishop of Rochester. In 1722 he was exiled for having declared himself in favour of the Pretender. He died in Paris.

p. 99, l. 2. Edward the Confessor rebuilt the ancient Abbey of Westminster and was buried there in 1066.

p. 99, l. 3. **Plantagenets.** Henry II. was the first of our kings of that family, Richard II. the last, though there is no good reason why the houses of York and Lancaster should not be included under the title.

p. 99, l. 13. **elegy.** Macaulay gives an extract on page 86. The following quotation is given in Courthope's *Addison*:—

"Can I forget the dismal night that gave
My soul's best part for ever to the grave?
How silent did his old companions tread,
By midnight lamps, the mansions of the dead,
Through breathing statues, these unheeded things,
Through rows of warriors, and through walks of kings!
What awe did the slow solemn march inspire,
The pealing organ, and the pausing choir;
The duties of the lawn-robed prelate paid,
And the last words that dust to dust conveyed!
While speechless o'er the closing grave we bend,
Accept these tears, thou dear departed friend!
Oh gone for ever; take this last adieu,
And sleep in peace, next thy loved Montague".

p. 99, l. 16. **Cowper** (1731–1800), one of the tenderest of our poets. Wrote *The Task*, a great number of short poems, and several translations, including one of the *Iliad* and of the *Odyssey*.

p. 99, l. 29. **Regent Orleans** (1674-1723). Regent during the minority of Louis XV.

Cardinal Dubois (1656-1723), tutor of the Regent Orleans, during whose regency he possessed great political power and influence.

p. 99, ll. 31-33. The *Old Whig*, among others, is not included.

p. 100, l. 10. **the Everlasting Club**. *Spectator*, No. 72 (printed in Macmillan's Selections by Deighton):

Loves of Hilpa and Shalum. *Spectator*, Nos. 584, 585 (printed in Golden Treasury Series).





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